Musical America



30 CENTS



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Stravinsky—Still In Musical Vanguard

Birgit Nilsson— Study in Contrasts

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QUARTETTO ITALIANO

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PURPOSE To discover, through national competition, outstanding new voices -and to prepare and launch them in operatic

• WHO IS ELIGIBLE Young opera aspirants of professional caliber, living in America, between the ages of 21 and 34 years. Registration will end March 31, 1960.

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• FINALISTS Finalists (perhaps 20) will be auditioned in New York during May, 1960 to determine the winners.

• WINNERS An operatic debut in Italy, after final preparation in Milan, is offered to the winners. They will receive round-trip transportation to and from Italy

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Morale Lifter

THE Ford Foundation makes an impressive report on its activities in the field of the humanities and arts, and specifically music,

In 1958 and 1959, the New York City Opera, assisted by Ford grants, staged two seasons of American opera which were so successful on all counts that money was provided to take five repertoire operas on a tour of 16 cities throughout the country in 1960.

The foundation believes that these events may have coincided with a turning point in American opera and thereupon appropriated an additional \$950,000 for a "conclusive demonstration" through the next eight years of contemporary American opera repertoire. The money was allocated as

follows:

To three leading American opera companies (the Metropolitan, the Chicago Lyric, and the San Francisco) for production of 12 world premieres of operas by American composers, each of which be repeated in the succeeding season. Grants will underwrite costs or income differentials.

For the New York City Opera production of six new American operas, a fund to meet first-

production costs only.

For composers and librettists from whom the opera companies wish to obtain the 18 new operas, a fund for commission fees.

W E move on to the dance. Since many com-munities with ballet schools lack continuing performing outlets for the dance, a program for talented young dancers will provide them with advanced training at the School of American Ballet in New York or the School of the San Francisco Ballet and, afterward, opportunities to per-form with the corps de ballet of the New York City and San Francisco Ballet companies. Selections will be made over a three-year period, dur-

ing which dancers will be observed in their local ballet schools.

Under a separate program, administered jointly with the National Music Council, the foundation awarded fellowships of about \$5,000 each to 12 young American composers to serve in 12 different high school systems in the 1959-60 school year. This program, which will be repeated in 1960, is intended to expand creative opportunities for the resident composers and to enrich the secondary school musical repertoire by having them compose works specifically for school orchestras, choruses and bands.

A N important factor is that, with the exception of the program in ballet, the new programs, like last year's, seek nominations from all sectors of American artistic life. The foundation does not accept applications directly from individuals. In the 1958 series, 2,500 nominators proposed 1,549 artists. The final selection of 49 was made by the foundation with the advice of panels of judges representing varying artistic points of view and different regions of the country.

Never before in our history has so much been done for so many in the field of music by a single grant-giving agency. It is a tremendous undertaking which should give an equally tremendous lift to the morale of those who feel that nothing can ever be accomplished for American music except

by way of the shoestring or bootstrap method. The Ford Foundation obviously cannot do everything that needs to be done for everybody struggling to promote music in this country. But it points a way. If the federal government cannot or will not take on the necessary burden, as governments everywhere else do, then more foundations must be set up to follow the lead of Ford and others who have had the wisdom to bestow a part of the largess upon artistic pursuits.

Our Thanks . . .

We take this opportunity to extend our thanks to the hundreds of readers, business associates and other friends, old and new, whose warm greetings and felicitations to the new ownership and management of MUSICAL AMERICA have been so gratefully received. Thank you all!

Music Publications, Ltd. Publishers of MUSICAL AMERICA

On the front cover

Unique in the impact it has made on the American music scene is the Quartetto Italiano. Since its first tour in 1951, it has played to standing-room-only audiences in over 300 concerts in America, from the Atlantic to the Pacific and from Florida to Canada. During one season, it gave 12 sold-out performances in New York alone. In the spring of 1961, the Quartetto Italiano will return to the United States for its sixth transcontinental tour.

The four young Italian musicians who make up the quartet are Paolo Borciani, first violin; Elisa Pegreffi (in private life Mrs. Borciani), second

violin; Piero Farulli, viola; and Franco Rossi, cello.

The Quartetto Italiano was founded in the home of Mr. Borciani in 1945 and marked a realization of the dream that began some five years earlier when three youngsters—he himself, Miss Pegreffi, and Mr. Rossi met at the Spezia National Music Competition, where each carried away a prize. Although each came from a different Italian city—Mr. Borciani from Reggio Emilia, Miss Pegreffi from Genoa, Mr. Farulli from Florence and Mr. Rossi from Venice—they teamed together to devote themselves to the playing of string quartets. The subsequent success in their homeland and abroad has meant constant return engagements wherever they have appeared.

The forthcoming tour of the Quartetto Italiano will last nine weeks, cinning around the middle of January 1961. As before, its organization be in the hands of Colbert-LaBerge Concert Management. (Photo-

ph by Gene Cook, New York, N. Y.



QUARTETTO ITALIANO

Musical America

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Vol. LXXX, No. 2 January 15, 1960



National Report

Holiday Music

Burgin, Munch Lead Novelties

Boston.-Richard Burgin, making his first appearance of the season on conductor's stand at Symphony Hall, Dec. 24 and 26, gave the town a fine Christmas gift. This was the first Boston Symphony performances since 1901 of the Bruckner Fifth Symphony, in the edition of Franz

This nearly hour-long work may not equal in strength the better-known Fourth, Seventh, Eighth and Ninth Symphonies of Bruckner, but it is a ore of much beauty, all the same Mr. Burgin accomplished a reading of real tonal splendor and refinement, also of power. The one other work on the program was the Ravel orchestration of "Pictures at an Exhibition", by Mussorgsky, which went with intensity but not much polish or

Charles Munch appeared for the time before departing upon his mid-season vacation of about a month, at the Symphony Hall Tuesday evening concert of Dec. 22. His program brought Fauré's Overture to "Pénéthe new Second Symphony by Henri Dutilleux; Franck's "Le Chas-seur Maudit", and the Second Suite from the Ravel Ballet, "Daphnis and Chloe

The Dutilleux Symphony, was more warmly received in Boston than later in New York, had its first performances anywhere under the baton of Mr. Munch at the concerts of Dec. 11 and 12. It shared the program with the Fauré Overture, the Ravel Suite and Mozart's Piano Concerto (in E flat, K. 271), in which the soloist was the admirable Ania Dorfmann. She played it most beautifully, with a clear, even articulation, impeccable style and polish.

Offenbach Opera Amuses

Opera Group presented as its sec-ond offering of the season, at Donnelly Memorial Theatre Dec. 10, 11 and 13, Offenbach's "Voyage to the Moon". This innocent but amusing satire about an earlier fantastic journey to the moon than the Russian rocket made, had first been conducted by Sarah Caldwell at the Boston Arts Festival in 1958. Starting in early January, she and Opera Group will tour the operetta through some engagements. Leading roles were sung by Norman Kelley, Charles K. L. Davis, Emile Renan, James Billings, Adelaide Bishop, and Jeanette Sco-

Victor Manusevitch conducted the Cambridge Civic Symphony in its first concert of the second season, at Sanders Theatre, Dec. 13. He has some fine material to work with, and the evening ended upon a sense of accomplishment and satisfaction. Evelyne Crochet, French pianist, made her local debut in the "Jeunehomme" Concerto of Mozart, and established a good impression. The evening otherwise included Haydn's "La Passione" Symphony, the novel Schumann Concert Piece for Four Horns and Orchestra, and Brahms's "Tragic" Overture.

Finn Videro, that Danish organist and harpsichordist of stature, made his local entry as organist upon the instrument in Kresge Auditorium at the Massachusetts Institute of Technology Dec. 15. He devoted his attennology Dec. 15. He devoted his atten-tion to music by Bach, Couperin and Walther. Mr. Videro's finesse was extraordinary. Of most immediate im-portance to this vicinity, however, is the fact that he made sound like a large and resourceful instrument (most of the time, anyway) what on occasion and in lesser hands has sounded to me like an array of small

Theodor Uppman, that extremely versatile, useful and valuable baritone of the Metropolitan Opera, gave his first solo concert in this city at the season's second Boston Morning Musicale in aid of the Boston School of Occupational Therapy, in the ball-room of Hotel Statler Hilton Dec.

16. He was well accompanied by Allen Rogers in a varied program that stressed the English tongue and offered some excerpts from the lyric

David Oistrakh preceded his New York appearance with a concert in Symphony Hall Sunday afternoon. Dec. 20. Beethoven's "Kreutzer" Symphony Tail Sullay attention: Dec. 20. Beethoven's "Kreutzer" Sonata, the Tartini "Devil's Trill", Szymanowski's "Dryads and Pan" and "Narcisse", and the Ravel "Tzigane" represented this fabulous Soviet musician of the violin at his best. Most interesting as musical news was what must have been the first Boston performance of the Op. 1, of Karen Khachaturian, nephew of the cele-brated Aram Khachaturian. The work is a Sonata in G minor, conservative as one would expect from contemporary Soviet music, but very skillfully wrought, a wealth of melody derived from motifs formed of short-step in-tervals, variously convoluted and repeated, with carefully calculated outof-key harmonies in the piano accom-paniment. A word, too, for the super-lative accompanist, Vladimir Yam--Cyrus Durgin of Iowa, and presented by Willard M. Sistare. University of Connecticut, outgoing president of the ACUCM.

The group also heard Frederick C. Schang, chairman of the board of Columbia Artists Management, discuss the organized-audience movement and the young artist. Columbia Artists entertained the ACUCM membership at dinner, and both the Association of Independent Managers and the William Morris Agency held

luncheon meetings for the group.
Elections of Dec. 19 brought Wilson
B. Paul. Director of the Lecture-Concert Series, Michigan State University, into the presidency, succeeding Willard M. Sistare. Mr. Sistare was appointed to a newly created position, that of immediate past president. Mrs. Robert Taylor, director of the Wis-consin Union Theatre, University of Wisconsin, was re-elected as secretary and editor of the ACUCM Bulletin. Donald H. Horton, Ohio State University, was elected treasurer.

Vice-presidents elected were Curtis Baxter, Marshall College, West Virginia; A. Morris Carter, University of Illinois; Gerald Erdahl, North Carolina State College; Ross D. Smith, Purdue University; Miss Norinne Tempest, University of Utah. Elected to the executive board were

Charles M. Getchell, University of Mississippi; A. M. Graham, Winthrop College, South Carolina; Hoyt L. Irwin, Skidmore; Walter Stoffel, The rwin, Skidmore; Walter Stoffel, The Principia, Missouri; Mrs. R. H. Brown, Pennsylvania State University; Mrs. Betty J. Connors, University of Cali-fornia, Berkeley; William J. Griffith, Duke University Duke University; Ezra Schab University of Toronto; Walter Schabas. Anderson, Antioch College; Julius Bloom, Rutgers University; Harold W. Jordan, Indiana University; and W. M. Turner. Texas A. and M. College.

University Managers

Conferees Discuss Campus Programs



Members of the new executive committee of the Association of College and University Concert Managers. Seated from left to right: Mrs. Robert Taylor, secretary; Wilson B. Paul, president-elect; Norinne Tempest, vice-president; Donald Horton, treasurer. Standing: A. Morris Carter, vice-president; Willard M. Sistare, past president; Curtis Baxter, Gerald Erdahl, and Ross D. Smith, vice-presidents

Sixty-two members of the Associa-tion of College and University Concert Managers representing campuses throughout the United States and Canada met for their second annual New York conference Dec. 17, 18, and 19 at the Hotel Plaza.

Campus programming and its coordination among various student groups, contracts, ethics, fees, theatre and dance presentations, and discussion of business and programming problems based on a questionnaire ent to more than 100 educational institutions, made up the business agenda for the three-day session. A. Morris Caster, University of Illinois, was program chairman.

The ACUCM gave an award of merit to the noted impresario S. Hurok for his services to cultural education, in a surprise presentation at the conclusion of a luncheon Mr. Hurok gave for the college group. He was praised for his contribution to



Willard Sistare (left) presents Hurok with a citation on behalf of the College and University Managers international understanding and cultural development in a formal plaque read by Earl Harper, director of the

Philharmonic

Move to Hunter

The 1960-61 season of the New York Philharmonic will be given in the Assembly Hall of Hunter College of the City of New York. The Philharmonic's move has been made ned essary by the fact that Carnegie Hall will not be available to the orchestra after May 1960, and its new home in the Lincoln Center of Performing Arts will not be ready until 1961.

Leonard Bernstein, the orchestra's music director, plans to continue the Philbarmonic concerts at Hunter

Philharmonic concerts at Hunter College on Thursday evenings, Friday and Sunday afternoons, and on those Saturday evenings when the concerts will not interfere with the activities of the school. On other Saturday evenings it will perform in neighboring

Lincoln Center

Dollars Grow

Gifts and pledges to the Lincoln Center for the Performing Arts rose to \$57,512,712 in 1959, Clarence Francis, chairman of the Center's \$75,000,000 fund-raising campaign, has announced. The new total represents an increase of \$16,253,608 above the amount the Center reported in January of last year.

Opening Concert

Moscow State Symphony, Konstantin Ivanov conducting. Emil Gilels, pianist. Carnegie Hall, Jan. 3:

TCHAIKOVSKY PROGRAM

Symphony No. 5, in E minor; Piano Concerto No. 1, in B flat minor; "Capriccio Italien"

Appearing for the first time in this country, the Moscow State Symphony produced an electrifying effect upon a capacity audience studded with musical, social and diplomatic notables, from the moment the personnel, including two women, marched single file and with almost military precision from the wings to their respective desks on the stage. There was rousing applause even before a note was struck of the American and the Russian Anthems, and enthusiasm grew more and more rapturous as the ensemble proceeded through the thricefamiliar Tchaikovsky items and four encores — two by the orchestra and two by the soloist, Mr. Gilels, who was welcomed back as an old friend.

The Muscovites are a brilliant band of players who produce a different kind of symphonic sound from what we are accustomed to hear from our major orchestras. The strings are strong and solid, but they do not achieve, nor do they appear to aim at, the floating, silken quality in soft lyrical passages which our players work so hard to get. The woodwinds produce an uncommonly fat tone (the oboe was so broad as almost to suggest a bagpipe). And the horns, trumpets and trombones are bright and brassy. In the symphony, if my eyes did not deceive me, Mr. Ivanov used five trumpets, against the prescribed two, four trombones and a tuba, and being seated across the back of the orchestra with their bells aimed directly at the audience, they produced a stentorian sound suggestive of a symphonic band. For the concerto, the orchestra, including the brass, was reduced to customary proportions.

Businesslike Conductor

A rotund little man with a puckish face and a shock of curly auburn hair, Mr. Ivanov is a businesslike conductor who controls his musicians with complete authority. He conducts from memory and with a minimum of superfluous gestures. He reads Tchaikovsky in a properly romantic style with a wide gamut of dynamic contrasts, but he permits nothing oratorical or graspingly sentimental in the enunciation of the song-like melodies. By way of compensation—and I found this most refreshing in the treatment of an old war-horse like the Fifth—he ferrets out detail in the background fabric which one scarcely remembers is there, since most conductors are content to lavish their attention on the shaping of the melodic line and let the rest of the score get along as well as it can.

Mr. Gilels was rather dry at first in the concerto, and his tone tended to be sharp and unyielding. But as he progressed into the Andantino and the big closing Allegro, he warmed to his task and finished in a blaze of virtuosity that brought down the house. The audience permitted him to withdraw only after he had given them two encores. —R. E.

Bolshoi Soprano

Kiril Kondrashin conducting. Galina Vishnevskaya, soprano. Carnegie Hall, Jan. 6:

TCHAIKOVSKY PROGRAM

Serenade in C for String Orchestra, Op. 48; Tatiana's Letter Scene from "Eugene Onegin"; Scene and Liza's Arioso



Konstantin Ivanov



Kiril Kondrashin



Emil Gilels



Galina Vishnevskaya



Daniel Shafran

Moscow State Symphony

Soviet Musicians Produce Electrifying Effect

from "The Queen of Spades"; Symphony No. 6 ("Pathetique")

The second program of the Moscow tour found Mr. Kondrashin on the Carnegie Hall podium for the first time since May 1958 and a beautiful Bolshoi Opera singer on her first visit ever. Both were cheered lustily by the

enthusiastic audience.

Miss Vishnevskaya, wife of the cellist Mstislav Rostropovich, was as beautiful to hear as to see. Seemingly oblivious to audience and orchestra alike, she really appeared to be communing with herself as she traversed the doubtings and the rapture of Tatiana, then the horror and despair of Liza—both characters captured by the ever-ardent Tchaikovsky from the equally volatile pen of Pushkin. The exceptionally nasal voice of the solo oboe, or the marvelously luminous softness of the solo horn, seemed to have been evoked by her alone, so complete was the spell without a vestige of scenic trappings. The beauty and elegance of the voice, delicately varied and shaded, was matched by its full power when finally unleashed, carrying the house before it.

Mr. Kondrashin was known to us first as the conductor of the liveliest Shostakovich First on records, then as the orchestral collaborator with Van Cliburn in the international musical and diplomatic triumph of 1958 that brought all this about, so he already seems more like a friend than a stranger. As he appeared to be less fiery than his colleague, Konstantin Ivanov, it was probably appropriate that the concert should open with an extended display of its impressive string section. The Serenade in C received about the most idiomatic reading it is likely to have here for some time, with more emphasis on the folk-dance derivations of the gay finale than we usually hear. The tonal palette was rich, with something of

the suavity of our Philadelphia Orchestra but without a trace of its heavy lushness in a work like this and of course, no cuts.

and of course, no cuts.

To me, there is something inexpressibly sad about hearing Tchaikovsky played in this final season of Carnegie Hall before its demolishment, and recalling how the Russian master himself stood there in 1891, conducting in its opening concert. So it was inevitable that the "Pathétique" seemed, this time, like an elegy for the beloved hall as well as for the unhappy composer himself. The huge gong from Moscow brooded over the orchestra in dead center, and at the end sounded its prophetic knell very softly, but seeming to fill the farthest reaches of the hall with its deep reverberations. Under the circumstances it would be virtually impossible to be very objective about the performance. I will say only that it was a profoundly moving and sobering moment in the irreversible stream of time.—J. D.

Young Cellist

Konstantin I v a n o v conducting. Daniel Shafran, cellist. Carnegie Hall, Jan. 8:

TCHAIKOVSKY PROGRAM Symphony No. 1, G minor, Op. 13: Variations on a Roccoo Theme, Op 33; "Francesca da Rimini", Op. 32

The 36-year-old Russian cellist Daniel Shafran made his United States debut at this concert in the same work that introduced him to the Russian musical public at the age of 11—the Variations on a Roccoo Theme by Tchaikovsky. Born in 1923 in Leningrad, Mr. Shafran began studying cello with his father at eight and at ten was admitted to the school for gifted children in the Leningrad Conservatory.

Charming as it is, this Tchaikovsky work does not offer one the op-

portunity to gauge the interpretative or technical powers of a cellist to any great extent. It was, however, well-suited to Mr. Shafran's style and tone. He played with a light, transparent tone quality and a darting nervous exhilaration that emphasized the rococo nature of the filigree variations. So cordial was his reception that he played two encores: "Changuri", a study in pizzicato by the Georgian composer Cincadre, and the Gavotte from Bach's Sixth Suite for Cello Alone.

It was a privilege to hear the First Symphony ("Winter Dreams") which almost never gets played, for reasons which are immediately apparent, when it is. But it does offer a fascinating perspective on the later Tchaikovsky and the first movement has some stunning passages.

Mr. Ivanov and the orchestra were more successful in this than they were in the "Francesca", which tended to be too rigid and metronomic in tempo in the tempestuous passages and a bit coarse-grained in the lyric ones. But they, too, won such an ovation that they gave two encores — roof-raising performances of the Prelude to Act III of Wagner's "Lohengrin", and the Sabre Dance from Khachaturian's "Gayne Suite". —R. S.

Russian-English Exchange

Victor Hochhauser, London impresario, has arranged an exchange of artists between Great Britain and Russia. In May, principal dancers from the Bolshoi Ballet will visit England and in September, the Leningrad Symphony will tour. Next year the Ukrainian State Dance Company will perform here. In return, Soviet audiences will hear the Royal Philharmonic, under Sir Thomas Beecham, and dancers from the Royal Ballet, Covent Garden.

National Report

Singing Teachers Convention

Performance Development Is Theme

The National Association Teachers of Singing returned to the Netherland Hilton Hotel, Cincinnati, Ohio, the scene of its organization, for its 15th annual convention, Dec 27-30

The theme of the convention, "Development through Performance", was demonstrated and illustrated with particular success in the singing of more than 100 young people, as recital soloists, soloists in operas, or choral

With Dora Lyon, general co-chair-man, presiding, the initial session on man, presiding, the initial session on Sunday afternoon got under way with greetings from the Vice-Mayor of Cincinnati, and a welcoming address by Dale V. Gilliland, president of NATS. The keynote address of Hubert Kockritz, general chairman, set the stage, pointing to the various areas to be explored in the convention program. tion program.

A lecture-recital on "Some Aspects of American Song" by John Ed-munds-concentrated on the early peri-od to Revolutionary War times, illustrated by recordings. Then Mr. Ed-munds functioned as the very fine accompanist for John Langstaff, bari-

Richard Rivers, baritone, winner of the first Singer of the Year award (1955) and head of the music department, Huntington College, Mont-gomery, Ala., amply justified his selection in the recital he gave Sunday evening. He was accompanied by Miriam Kockritz, the official and highly effective accompanist for the convention

Psychology of Performance

On Monday, a panel on the "Psy-chology of Performance", with Henry Bruinsma, Ohio State University School of Music head, as chairman, had Gean Greenwell, Michigan State University, pointing out that confidence comes only through a secure grounding in basic vocal technique. Gertrude Ehrhart stated that the singer must be fully conscious of what he is doing during performance and that this awareness comes only with training and education. John Northwestern University, decried the teaching of repertoire beyond the technical and emotional capabilities of young singers

Aimo J. Kiviniemi, University of Kentucky, spoke of the emotional calm that can come as a result of total application to the business of learning to sing when it is motivated by an unselfish desire to help others through music, and not by a desire for self-glorification. Robert Gay, Northwestern University, brought greetings from the National Opera Association, and a report of the NOA's Curriculum Committee "Opera in the Schools".

Winifred Cecil gave a striking demonstration of the work she does in her Town Hall coaching sessions

called "Joy of Singing".

Louis Diercks, Ohio State University, demonstrated in a choral laboratory, with his Symphonic Choir, how he seeks to release individual tensions and to assist his singers to realize their individual potentialities. He also described how he "scrambles" his singers, putting voices together that sound well together, without regard to the parts they sing. A concert was given on Monday evening by the Choir, under Mr. Diercks's direction. Following the concert, an informal

party was given honoring charter members of NATS.

On Tuesday morning, the proposed Fellowship Program, to be known as the American Institute of Vocal Pedagogy, was presented by the administrative faculty of nine: Richard DeYoung, DePaul University, Chidirector; Grace Leslie, Salis-Mass., assistant director (Miss Leslie was unable to attend the convention because of illness); Victor A. Fields, College of the City of New York, chairman of admissions; Melvin H. Geist, Willamette University Salem, Ore., chairman of curricular studies; Radiana Pazmor, Converse College, Spartanburg, S. C., and George Cox, Lawrence College, Ap-pleton, Wis., chairmen of teaching personnel; Berton Coffin. University of Colorado, chairman of examining board; Dale Gilliland, Ohio State University, president of NATS; and John Toms, Northwestern University,

Advanced Study Encouraged

This plan, which was accepted by the membership at the business meeting Tuesday afternoon, provides for the encouragement and recognition of advanced study and achievement in advanced study and achievement in the field of vocal instruction such as is provided by the degrees of Asso-ciate and Fellow in the American Guild of Organists, and in various medical and scientific organizations. John D. Millet, president of Miami University, Oxford, Ohio, and Isaac Van Grove, New York City (sub-stituting for Estelle Liebling, who was

ill), spoke on "The Changing Cur-riculum". Mr. Millet felt that it is important for the academic commu-nity to include a school of music to broaden the cultural background of the student, but that the conservatory and the private teacher have their the preparation of career

Mr. Van Grove pleaded eloquently for the nurture of "the sort of divine ignorance" that the old singers had. "In front of an audience, something divine happens to the greatest singers. happiest when they know least about themselves and most about their music'

A chamber opera in one act, "An Incomplete Education" by Chabrier, was presented by the Opera Workshop of the Cincinnati College-Con-servatory of Music, Wilfred Engel-man, director, on a double bill with "The Committee" by Matt Doran, "The Committee" by Matt Doran, presented by the Opera Class of Miami University. Haig Yaghjian was conductor and Thomas Schilling the accompanist for the Chabrier piece.

The Doran opera, in modern idiom, and with a contemporary theme-the oral examination of the candidate for a Doctor of Musical Arts degreewas a consistently interesting and amusing work, showing keenness of observation, strong characterization, and good-natured satire. Otto Frohlich was music director and accompanist.

Officers Elected

At the business meeting, B. Fred Wise, dean, American Conservatory, Chicago, was elected president of NATS. Joel Carter, University of North Carolina; Gertrude Ehrhart, Boston; Louis Nicholas, George Pea-body College for Teachers, Nashville, Tenn.; and William Vennard, University of Southern California, were vice-presidents; Hadley R. Crawford, Kansas City, Mo., secre-tary; Robert Bowlus, Ohio Wesleyan tary; Robert Bowlus, Onlo Wesieyan University, Delaware, treasurer; Gertrude Tingley, Boston University, registrar; Dale V. Gilliland, past-president; Eugene Fulton, San Francisco, Richard DeYoung and Grace Leslie, to the board of directors.

At the Annual Banquet, Dr. Gustave Eckstein, College of Medicine, University of Cincinnati, read papers on "Hearing" and "The Ear" that presented scientific fact with poetic fancy and delicate humor.

Singers from six of the eight regions in the country competed for the title of Singer of the Year and the prize of \$1,000, which were won by Barbara V. Faulkner, dramatic so-prano of New York City. A panel on "The Role of the NATS

A panel on the Role of the NAIS
Chapter in the Development of Performance", with Hadley Crawford as
chairman, opened the Wednesday activities. Annemarie Gerts, DePaul
University, spoke on "What Use Can
Re Made of Student Singers of Chos-Be Made of Student Singers at Chap-ter Meetings?", Hardin Van Deursen, University of Kansas City, pointed out "What Can Be Done to Prepare the Singer for Positions as Church Solo-ist"; Berton Coffin spoke on "Can the Chapter Give the Student Added Recital Experience?", and Weldon Whitlock, St. Louis, on "What Can Be Done By the Chapter to Give Opera Experience?"

Business Methods Urged

G. Willard Bassett, Los Angeles Conservatory of Music and Arts, gave one of the most challenging and provocative talks of the convention, on "Business in Voice Teaching", in which he stressed the need of businesslike methods in the conduct of studio and teaching and the means

of attracting and holding a clientele.

The final panel of the convention, under the chairmanship of Joel Carter, had Oren L. Brown, Washington University, St. Louis; Isaac Van Grove; Constance Eberhart, New York City (substituting for Grace Leslie); and Orcenith Smith, Oklahoma University, discussing "We Are Preparing Our Students for-What?"

Realistic Goals Set

These speakers urged that goals be set realistically; that teachers and students must realize that operatic and concert careers are possibilities these days for only the highly gifted few, and that study for others must be for the purposes of personal satisfaction and aesthetic release to help bring culture into one's own community.

and to prepare for teaching.

Following the singing of "Auld Lang Syne", a number of the conventioneers enjoyed a guided tour of the Baldwin Piano Company factory,

—Louis Nicholas

Los Angeles

Wallenstein Back

Alfred Wallenstein returned to the Los Angeles Philharmonic, of he was the musical director for 13 years, for four pairs of subscription concerts in Los Angeles and seven concerts on tour.

concerts on tour.

Mr. Wallenstein's first program, on
Dec. 17-18, introduced Easley Blackwood's First Symphony. This seemed
to be the most promising work in large form by a young composer that has come along in some time. It has elements of strong individuality both in the musical content and the orchestral dress, and the performance pro-fited from Mr. Wallenstein's always alert interest in contemporary music.

Members of the orchestra rose to greet the conductor when he appeared on the stage for the opening "Car-neval" Overture by Dvorak. To con-clude the program Mr. Wallenstein offer a vigorous interpretation of Beethoven's Seventh Symphony, which restored to the playing of the orchestra some of the precision and articula-tion it has not always boasted earlier this season.

The soloist was Szymon Goldberg who played Mozart's A Major Violin Concerto in a manner that summed up nearly everything important that



New officers of the National Association of Teachers of Singing. From left to right, first row: Gertrude Ehrhart, vice-president; B. Fred Wise, president; Dale V. Gilliland, past-president. Second row: Joel Carter, vice-president; Louis Nicholas, vice-president; Hadley R. Crawford, secretary. Third row: Gertrude Tingley, registrar; Robert Bowlus, treasurer

enters into both superior violin playing and perceptive Mozart style.

For the Christmas concert, the Thursday and Friday subscription audiences were combined in Shrine Auditorium on Dec. 23 to hear a program equally divided between Bach's "Magnificat" and Part I of Handel's "Messiah" plus the "Hallelujah" "Messiah" plus the "Hallelujah" chorus. Mr. Wallenstein has always been most impressive when challenged by some big choral work. With the superb Roger Wagner Chorale as his instrument, he achieved stirring re-sults in both compositions. The "Mag-nificat" was performed in the Bires. nificat" was performed in the Bärenreiter edition which includes the four Christmas sections of the original which Bach did not include in the final and better-known version. "Messiah" was enhanced by an approxi-mate return to the original instrumentation of strings, oboes, bassoons and trumpets, although an electric organ and a "prepared" piano to stimu-late the harpsichord somewhat offset "purity" of the intention.

Of the soloists, the limpid beauty and serenity of Mary Costa's soprano, as well as her remarkably natural musical instincts, were very impressive. Maureen Forrester's alto was agreeable in quality though a little more effort at projection would have helped in this oversized auditorium. Raymon Manton, with a light and facile tenor, handled both assignments with a fine sense of style. Robert Oliver's bass sometimes had a hollow sound but was generally dignified and sufficiently forceful.

Helping to raise the Los Angeles hilharmonic's low ratings in regard to American music, Mr. Wallenstein again produced a major native composition in Ned Rorem's Symphony No. 3, at the concerts of Jan. 7 and The lushness of instrumentation, the melodic themes, the jazz scherzo, and the brilliant toccata-like finale, all helped to win the work a popular success. The conductor also contributed clean-cut and vigorous account of Mozart's G minor Symphony No. 40. and an unusually dramatic version of Debussy's "La Mer".

Bolet Supplies Virtuosity

Jorge Bolet supplied sleek and scintillating virtuosity to the piano part of Rachmaninoff's Rhapsody on Theme by Paganini. A large con-ingent of "movie scribes" was the tingent of guest of Columbia Studios at this concert, since Mr. Bolet plays the sound track for a film to be based on the life and loves of Franz Liszt.

A special non-subscription concert of the Los Angeles Philharmonic in-troduced David Oistrakh to the local public before an audience that filled Shrine Auditorium on Jan. 6. The eminent Soviet violinist aroused great enthusiasm with his performances of the Beethoven and Tchaikovsky Violin Concertos, with a Mozart Rondo in C major added for an encore. Mr. Wallenstein supplied expert account paniments and opened the program ith Beethoven's Overture.

The Mormon Choir of Southern California, conducted by Frederick Davis, gave two excellent performances of Handel's "Messiah" in Philharmonic Auditorium on Dec. 29 and 30. Proceeds of the event, amounting to \$25,000 were donated to the building fund of the Los Angeles Music Center, making the choir the first reigious group to become a founding member of the new auditorium. Solo-Hilgenberg, Richard Robinson, and Roderick Ristow. -Albert Goldberg

Igor Stravinsky

At 77. Still in the Musical Vanguard

Columbia Symphony, Igor Stravinsky and Robert Craft conducting. Town Hall, Dec. 20. 5:30:

Cantata No. 131 "Ballo delle Ingrate" Monteverdi Monteverdi First Performance in America) Jouble Canon, "Raoul Dufy, Memorium (1959)" Stravinsky "Epitaphium (First Performance)

Trio-Satz We (First Performance in America) Webern Stravinsky

A packed house was on hand to greet one of the great masters of our time, when the first of a series of concerts conducted by Igor Stravinsky and Robert Craft and sponsored by Col-umbia Records was given in Town Hall. The really exciting news of the afternoon was the performance of 'Les Noces' under the composer, with no other than Samuel Barber, Aaron Copland, Lukas Foss, and Roger Sessions at the four pianos. But there were some modern novelties and two classics to warm things up.

The program opened with a sleep and pedantic performance of Bach's Cantata No. 131, "Aus der Tiefe rufe ich, Herr, zu dir" led by Mr. Craft, with Loren Driscoll, tenor, and Robert Oliver, bass, as soloists, and the American Concert Choir and members of the Columbia Symphony. It is an early work but wonderfully vigorous, something one would never have guessed from this performance.

Nor was it an unmixed delight to hear so much of Monteverdi's "Ballo delle Ingrate" in this concert version, despite some admirable and stylisti-cally aware singing by Elaine Bonazzi, Regina Sarfaty, Mildred Allen, and Mr. Oliver. The music needs a bit of gorgeous spectacle to sustain interest, though there are splendid purple passages.

Three highly concentrated contemporary pieces followed. Stravinsky's "Epitaphium" (1959) for flute, clarinet, and harp, had its American premiere. This seven-bar work was comosed for the tombstone of Prince Max Egon zu Fürstenburg, patron of the famous Donaueschingen Musiktage, a stronghold of modern music It was ably played by Murray Panitz, Robert Lostokin, and Gloria Agostini, but I could see no reason for not leaving it on the tombstone.

More interesting, musically, was the Double Canon, "Raoul Dufy, Memoriam (1959)" for two violins, viola, and cello, in its world premiere Stravinsky never met Dufy, but this brief piece was written in response to a personal request. The canon has a 12-note subject and it weaves very ingeniously. Mr. Craft should have repeated it several times, so that we could follow it easily. The performers were Felix Galimir, Isidore Cohen, Walter Trampler, and Charles Mc-Cracken

The Trio-Satz extracted from Anton von Webern's sketchbook for June-December 1925 proved to be a really absorbing work—24 bars packed with significance and imagination. It, too, should have been played at least two or three times. This was its first American performance, but it should find a ready place on chamber-music programs. The Messrs. Galimir, Tram-pler, and McCracken played it sensi-

"Les Noces", begun in 1914 and performed in its final version in 1923, is still contemporary in the profoundest sense of the word. The master

(who will be 78 next June 17!) conducted it with affection and gusto. The spirited singing (in English) of Miss Allen, Miss Sarfaty, Mr. Driscoll, and Mr. Oliver, and the devotion of the other participants made this a deeply moving, if not technically impeccable, performance. Those glori-ous, biting bell sonorities at the end sent us home tingling.

Composer Leads Le Sacre

Op. 6 (1914) Le Sacre du Printemps" (1911-12) (Revised version of the "Danse Sacrale"—1943) Strav Stravinsky

This was one of the most exciting and significant programs of orches-tral music ever given in New York. How wonderful it is that Igor Stra-How wonderful it is that general European", so that he shares programs with Schoenberg, Webern, and Berg, instead of with his own imitators! followers may be narrow and dog-matic. The master continues to grow and to explore, with the creative hu-mility of true genius.

Those who were fortunate enough to see Balanchine's fascinating ballet to the Schoenberg score, called simply "Opus 34", will never forget how marvelously it evoked in visual theatre terms the composer's subtitle: "threatening danger, fear, catastrophe". But even in the concert hall, for which it was written (the motion picture scene to which the title refers is imaginary), this music is over-whelmingly dramatic. No one would ever stop to consider whether it is written in the 12-tone idiom or in C major, so powerful is its impact, so immediately apparent its musical concentration and inner cohesion.

The Webern pieces, enormously concentrated, distilled, introduced us Mr. Craft and to another world. the orchestra achieved some magical pianissimos that somehow never became shapeless or misty. the integration of the six pieces, which use the same thematic material, be cause Mr. Craft obviously had traced their subtlest interrelations.

The shattering Three Pieces, Op. 6. of Berg, composed in 1913-14, sound to us (in retrospect) like a gigantic vision of world catastrophe. scope of these works is enormous, yet they are tightly woven. This is Promethean music—it leaves us inspired but also terribly shaken.

When Mr. Stravinsky appeared to conduct his "Sacre", he was again affectionately welcomed. It was a pleasure to see the businesslike way in which he guided the orchestra, obviously more concerned with rhythmic integration and accuracy than with purple patches'

Premiere of Piano Work

Columbia Symphony: American Concert Choir. Igor Stravinsky and Robert Craft conducting. Margrit Weber, pianist. Town Hall, Jan. 10,



"Es ging ein Samann aus zu Saen seinen Samen" (1650) Psalmi delle Compiete Assumpta est Maria"

"Aestimatus sum"
(Completed by Stravinsky) (Completed by Stravinsky)

"Lauda Jerusalem" (1610) M

"Movements for Piano and
Orchestra" (1958-59) S

(First performance)
Cantata No. 198, "Lass Furstin,
lass noch einen Strahl"
("Trauer-Ode") J. Monteverdi

J. S. Bach

At 77, Igor Stravinsky is still in the musical vanguard. His new "Move-ments for Piano and Orchestra", ments for Piano and Orchestra", which had its premiere at this concert, is, in his own words: "the most advanced, from the point of view of construction, of anything I have ever composed . . The 'Movements' have made me see that I am becoming not less but more of a serial composer.

Though I do not pretend to understand Stravinsky's program note on this music, since I am not yet suf-ficiently well acquainted with the technique or jargon of serial composition to be able to follow such verbal abstractions and intricacies, I found the music itself very clear and communicative. It is enormously concentrated, Webern, and each strand, each tone has a precise and obvious rela-tionship to the others in this 12-minute work in five movements.

Although the music is polyrhythmic, the ear is never confused. The tonal shapes evolve and interweave as distinctly as the movements of a dance. And the exquisite orchestration (never merely decorative but always functional to the design) aids the listener in sensing the inventive fancy and ingenuity of the music.

This work may be "anti-tonal", as Stravinsky has called it, but it has shape, form, direction, energy, and even a delightful playfulness of spirit that makes one think of a 20th-century Mozart. The performance under Stra-vinsky was exemplary and should have been repeated. Now will someone please explain that cryptic program note to us?

The vocal part of the program, under Mr. Craft, was marvelous in content but variable in execution. (The a cappella singing was woefully off pitch and the glorious Bach cantata funereally dull instead of tragic.) The capable soloists were Mildred Allen and Saramae Endich, sopranos; Elaine Bonazzi and Shirley Sudock, mezzosopranos; Nico Castel and James Wainner, tenors; Peter Binder, baritone; and Robert Trehy and Ara Berberian, basses. Suzanne Bloch played the lute; and Bliss Herbert was at the harpsichord. -Robert Sabin

West Coast Ballet Opens Season

San Francisco.—The San Francisco Ballet opened its six-performance Christmas Festival at the Opera House Dec. 19, with a double bill which brought back "Beauty and the Beast" for children and introduced "Sinfonia" to the local adults. Earl Murray conducted in fine style.

ducted in fine style.

"Beauty", of course, is Lew Christensen's glittering and charming block-buster of a 19th-century ballet, danced to a score made up from Tchaikovsky items, many of them unfamiliar. "Sinfonia", choreographed by Christensen to Boccherini's Symphony in A, is an enormously imaginative work which has been seen on foreign tour but not previously in San Francisco.

It is an intimate ensemble ballet, and the groupings and character of the dance are closely related to the phrase structure and over-all form of the music. To cite a couple of points in the first movement: when the exposition is repeated, a new set of dancers comes on and works subtle variations on what the first group did earlier. In the development section, there is more in-and-out work among the dancers as befits this section of a symphonic work. The dancers, in other words, act out some of the abstract nature of the symphony.

Two other characteristics of the Christensen style: his way of sublimating acrobatics, and his quick sense of balletic humor, which finds its way into unexpected bodily comic asides such as an unexpected flip of the hip—these help make "Sinfonia" a delight.

The Composers' Forum began its five-program season at the Century Club Dec. 18 with a program that took on freshness and palatability from the fact the frequent Webern influence was at a minimum. Yehudi Wyner's Concert Duo for violin and piano showed up a good sense of line and direction, and a chromatic lyricism aimed at the heart besides the brain. Content Mott-Sablinsky, a graduate student at Mills, was represented by a String Quartet with a particularly effective dirge-like opening movement which might be termed a modern counterpart in spirit, if not sound, of those opening slow portions in some early Haydn symptonies.

Seeger Quartet Played

A quartet written in 1931 by the late Ruth Crawford Seeger (Pete Seeger's mother) was most interesting for a perky, Bartokian scherzo and a hypnotic slow movement of whirrs, drones and hums not too unlike what John Cage might have produced. "Grace for a Child" by Alvin Epstein of Hartford and "No Longer Mourn" by Miriam Gideon of New York were the best songs in two somewhat self-consciously modern cycles.

Rosalind Chan, a 19-year-old pianist who has been studying with Lev Shorr, made her recital debut at the Century Club Dec. 7. Her playing had intelligence, taste and sensitivity, and her touch was lovely throughout. When Miss Chan learns to live a little more dangerously at the keyboard—mixing fire and personality with her care and brains—she will be further along the track to solid success.

Mieczysław Horszowski played a recital at the Legion of Honor Dec. 1, which brought forth the rarely heard

Haydn Sonata No. 43, with its hint, in the first movement, of the old German song, "Beim Fuchsenritt zu Singen". Lugi Dallapiccola's Sonatina Canonica on Capricci of Paganini struck us as a pointless concoction, which fussed with Paganini without arriving at the real Dallapiccola manner.

The Paganini Quartet attracted a beyond-capacity audience at San Francisco State College for the second consecutive year when it played on the chamber-music series there Dec. 13. This group's foamy, feathery way with the Debussy Quartet is one of the major events of contemporary quartet playing. At the same time, we wish Henri Temianka wouldn't oversweeten his playing of Haydn slow sections as he did in the Op. 54, No. 2. Benjamin Britten's "The Turn of

Benjamin Britten's "The Turn of the Screw" was given a smooth, elegant production at the University of California in Berkeley by the student workshop forces under the excellent guest leadership of Jan Popper, on

leave from UCLA.

The Capella di Musica continued its season at the Century Club Dec. 4 with a program which introduced us to a quintet for flute, horn and strings by Anton Rosetti, a contemporary of Mozart. As a matter of fact, the last movement is in the same 6/8 spirit as the Mozart horn concerto finales. The slow movement is four-square, but the outer sections made the piece

worth hearing. An obviously early trio sonata for flute, violin and continuo by K. P. E. Bach proved a real delight. The Capella has been in a state of flux as to its personnel; the first violinist on this occasion was Everett O'Bannon, an extremely sensitive musician with a soft-textured, warm tone of fine beauty. He helped the Capella produce its most exquisitely modulated performances to date of older chamber music.

When we caught the third program of the San Francisco Symphony, Dec. 16-18-19, Enrique Jorda produced an

exceedingly sensitive and warmly felt performance of Corelli's Christmas Concerto, and an airy, crisp one of Beethoven's Eighth Symphony, which boasted an especially gracious, gemütlich version of the third movement the imaginative treatment of the trio was almost languorous, but not dully so.

Byron Janis was the brilliant, but sometimes overly speedy soloist in Rachmaninoff's Third Concerto. Mr. Jorda's accompaniment lapsed times into spineless imprecision.

-Arthur Bloomfield

Convention City

Three Organizations Hold Meetings

Chicago.—Three organizations, the American Musicological Society, the College Music Society, and the Society for Ethnomusicology, held meetings separately and conjointly at the Pick-Congress Hotel, Dec. 27-30—meetings at which papers were read and discussed. The host institutions, the University of Chicago, DePaul University, Northwestern University, and Roosevelt University, provided interesting programs of music during the period of the sessions.

At a dinner at International House on Dec. 27, Otto Kinkeldey, dean of musicologists and honorary president of the AMS, spoke reminiscently of the first 25 years of the society, incidentally playing a handsome tribute to the Music Teachers National Association for its help to the struggling society in its early days. Oliver Strunk, president of the society, spoke on "The Prospect Before Us", during which he mentioned the growing importance of the Middle, Near, and Far East, and the style period of the 19th-century as areas for scholarly exploration.

Before taking off on a five-week vacation, Fritz Reiner and the Chicago Symphony offered, on Dec. 17, 18, a program consisting of selections from the "Nutcracker Ballet", by Tchaikovsky; a first performance at these concerts of the Duet-Concertino for Clarinet and Bassoon, with string orchestra and harp, by Richard Strauss, with orchestral members Clark Brody, Leonard Sharrow, and Edward Druzinsky as soloists; and Wagner's Overture to "Tannhäuser". The Strauss piece, one of the master's last compositions, made a fine impression.

The following week (Dec. 24, 26) Walter Hendl introduced William Schuman's Symphony for Strings, to the mutual advantage of Mr. Schuman and the string section, not to mention Mr. Hendl's able direction. As pianist (and a very good one, too), Mr. Hendl played and directed Mozart's Concerto in C minor (K. 491), introducing a cadenza of his own in the first movement. The performance, unpretentious and intimate in style, provided some moments of relaxation for the harassed Christmas shoppers who attended these concerts. The concert ended with the Symphony No. 3 ("Rhenish") by Schumann, the "Cathedral" movement providing the high point of the performance.

At a concert on Dec. 12, for the guarantors and friends of the Orchestral Association, Ray Still, oboe, was soloist in Mozart's Concerto in C major (K. 314), under Mr. Reiner's direction. The Strauss Duet-Concertino, already mentioned, was the other

Three major performances of Handel's "Messiah" were given during the pre-Christmas season, two on the same date, Dec. 13, by the Swedish Choral Club, under the direction of Harry T. Carlson, at Orchestra Hall, and by the University of Chicago Choir, directed by Richard Vikstrom, at Rockefeller Memorial Chapel. The Orchestra Hall performance, which I heard, had the advantage of two good soloists, Lawrence Lane, tenor; and Dorothy Linden Krieg, soprano, who sang in lovely half-voice "Come unto Him".

The Apollo Musical Club, under the direction of Henry Veld, gave its performance on Dec. 22, with Maud Nosler, soprano; Audrey Paul, contralto; Ralph Nielsen, tenor; and Richard Schreiber, baritone, assisted by Dorothy Lane, harpsichord, and Cornelius Vleugel, organ.

—Howard Talley

Cleveland

Polish Conductor Performs Own Music

When André Cluytens's abrupt cancelation of his tour as guest conductor left the Cleveland Orchestra with a two-week engagement to fill, it did not take much guess-work on the part of the management as to just who would fill his place. Stanislaw Skrowaczewski, who had performed so admirably last season, was signed as a replacement, much to the pleasure of both the orchestra members, who had grown very fond of the young Pole's approach to music, and to the audiences, which in Cleveland are traditionally cordial to visiting conductors. There was great interest in Mr. Skrowaczewski, too, among the city's many people of Polish birth and descent.

The program of Dec. 17 introduced a piece by Mr. Skrowaczewski's compatriot, Witold Lutoslawski, the "Musique Funebre" for String Orchestra. It is an intense, clearly constructed one-movement work, which starts simply enough, then builds up—along atonal and 12-tone-lines—quite a shattering degree of sound, and then subsides, ending as quietly as it had started.

The work that elevated the program to a startling level of excitement, however, was the Berlioz "Symphonie Fantastique". Mr. Skrowaczewski gave the orchestra full rein, and long before the closing chord died away there was much unrestrained applause. It was really quite overwhelming. The conductor led the men in a solid, comprehensive performance, but it was more than just that. The music rose and fell, grew taut and languished, and toward the end seemed to pile sound upon sound. Yet all was firmly under control.

The following week, on Dec. 25, Mr. Skrowaczewski performed, for



Stanislaw Skrowaczewski, Polish guest conductor with the Cleveland Orchestra in December

the first time in America, his own Symphony for Strings. The work is not new, having been written in 1947, but it shows the young musician as a firm master of the art of putting significant notes on paper. His style contains elements of the progressive modern methods while retaining something of tonal writing. He quite obviously likes the lyric line, which he treats with just enough angularity to keep it from sounding old-fashioned.

Mr. Skrowaczewski's writing exemplifies quite clearly what his conducting does—clear, musical thinking. There is no waste motion in either composition or performance. The motion that is present is all designed to make a particular point, and the conductor's reception and popularity prove that the points were clearly made.

—Frank Hruby

New Opera and Ballet Produced

Long held to be a good place for creative work because of its geographical isolation, Seattle produced two important new scores during 1959: "The Golden Lion", a full-length opera by Gerald Kechley, member of the music faculty at the University of Washington, and a four-movement ballet suite by Michael White.

Through the co-operation of Stanley Chapple, director of the School of Music at the University of Washington, Mr. Kechley's opera was given four performances last spring and another four, in revised form, in December, followed by an out-oftown engagement Jan. 10 on the nearby Everett Civic Music series.

another four, in revised form, in December, followed by an out-of-town engagement Jan. 10 on the nearby Everett Civic Music series.

Mr. Kechley's skillful writing for small orchestra and for vocal ensembles sustains a labyrinthian libretto by his brother Elwyn, who set his story of court intrigue in the Constantinople of 800 A.D. Opulent staging by the School of Drama and competent singing by a student cast, notably Howard Nelson, bass, as the Emperor Theophilus, made this one of the most effective productions in the 12-year history of opera at the university.

Michael White, a 24-year-old Chicago composer who was trained at Juilliard, is in Seattle all year to write music for the public schools on a Ford Foundation fellowship. His first full-length ballet, presented under the title of "Nommez Le" ("Name It"), was given its world premiere by Gustave Stern, musical director for the Seattle Park Department, as well as for the summer outdoor musicale presented each year by Greater Seattle, Inc.

Capacity Audience

The occasion was a remarkable, free performance on Dec. 27 to a capacity audience at the Moore Theatre. It was cosponsored by the Park Department and participating choreographers, including Marian and Illaria Ladre, formerly with the Diaghileff company, who were chosen to create the new work with a corps of dancers drawn from their own and two other studios, those of Dorothy Fisher and Jan Collum.

The White score is fresh and alive in its use of 30 instruments and piano, rhythmically alert and yet capable of innocent lyricism in the slow movement. It is not ostentatiously dissonant. It is no surprise to the sponsors that at least two other choreographers, including one in New York, have shown interest in using it.

The three American works scheduled this year by Milton Katims for the Seattle Symphony's 11-concert subscription series include Concerto for Five Kettledrums by Robert Parris, "Mysterious Mountain" by Alan Hovhaness, and "Souvenirs", Op. 28, by Samuel Barber.

A new development in the city's chamber-music life was brought about by Henry Siegl, former Detroiter who has been concertmaster of the Seattle Symphony for the past several years. On two occasions he has obtained cosponsorship of the 400-seat, arenatype Cirque Playhouse, for informal, unrehearsed readings of string-quartet literature. Full and enthusiastic houses have acclaimed this essay into privately-sponsored quartet activity. Other players, besides Mr. Siegl at first violin, are Henry Simonson, second

violin; Vilem Sokol (new principal viola of the Seattle Symphony, and recently named conductor of the Youth Symphony), and Phyllis King Allport, cello.

Another activity that promises clarification of the sometimes confused scholarship situation has been started by the Music and Art Foundation, which proposes that a clearinghouse be set up for the information of applicants, and that a central fund, possibly a Scholarship Foundation, be established in the city.

-Maxine Cushing Gray

Opera Auditions

Aid to Singers

Cincinnati.—John L. Magro, president of American Opera Auditions, has just returned from Milan and Rome to complete arrangements for the third season of his non-profit organization. In Milan, he conferred with Giovanni Treccani Degli Alfieri, president of the Associazione Lirica e Concertistica Italiana, and Mario Colombo, general director of the Associazione, on plans for the com-

ing season.

Regional preliminary auditions for the 1960 competition will be held in April in various cities, among which are New York, Chicago, San Francisco, and Cincinnati. Applicants from other cities will be notified where they may present themselves for auditioning. Finalists, who may number 20, will be auditioned in New York during May to determine the winners.

Mr. Colombo will come to the

Mr. Colombo will come to the United States in May, accompanied by Renato Capucci, member of the Italian Parliament representing the city of Florence. They will be among the judges for the final selection of singers to make Milan debuts at the Teatro Nuovo in September 1960.

Organized in Cincinnati

American Opera Auditions was organized in Cincinnati by Mr. Magro, and Hulbert Taft, Jr., who, in the name of the Taft Broadcasting Company, has made grants for the establishment and continuance of the project, the purpose of which is to discover, through national competition, outstanding new voices and to prepare and launch them in operatic careers.

Registration for the 1960 season will end March 31, 1960, and will be open to young opera aspirants of professional caliber, living in America, between the ages of 21 and 34 years.

After final preparation in Milan, winners of the 1960 competition will receive an operatic debut in Italy. They will receive round-trip transportation to and from Italy and estimated living expenses during a nineweek stay there. The preparatory work in Milan is under the direction of the Associazione Lirica e Concertistica Italiana

Singers who are interested in entering the 1960 competition may obtain information and application forms by writing to American Opera Auditions, Inc., Carew Tower, Cincinnati 2, Ohio.

Winners of the 1958 auditions have followed their successes in Italy with notable achievements in the operatic field in this country and abroad.

Roald Reitan, baritone, is currently with the Metropolitan Opera. Gene Boucher, bass-baritone, is touring with the Bel Canto Trio. Rosalia Maresca has been active both here and in Italy with various opera companies. Guy Gardner, baritone, has signed a two-year contract with the Oldenburg State Opera in Germany. Jean Deis, tenor, is singing with the New York City Opera and the Goldovsky Opera Theatre.

Winners of the 1959 auditions were Barbara Leichsenring, Alice Kochanowska, Beverly Hoogasian, Victoria Harrison, Enrico di Giuseppe, Ronald Dutro, and William de Valentine.



Gina Bachauer with Robert Hull (left), conductor of the Fort Worth Symphony, and Alec Sherman, Miss Bachauer's husband

Fort Worth

Two Busy Groups

Two of Fort Worth's major local musical organizations are enjoying very successful seasons under full-time directorships of capable and experienced nationally-known musicians. The Fort Worth Symphony, with Robert Hull as conductor, presented concerts on Oct. 20, Nov. 16, and Jan. 12. Gina Bachauer joined the orchestra in Prokofieff's Piano Concerto No. 3, on Nov. 16. Kenneth Schanewerk was the assisting artist for Chausson's "Poème" for Violin and Orchestra, on Jan. 12.

Rudolph Kruger is the general manager and musical director for the Fort Worth Opera Association. A very colorful and realistic production of "Martha" (with an amazing array of animals) was given on Oct. 30 and 31. Leading roles were sung by Dorothy Warenskjold, Cecilia Ward, Frank Porretta, Norman Treigle, and Charles Gonzales. The next presentation will be "Manon" on March 4 and 5, with Beverly Bower, John McCollum, Richard Torigi, and Royce Reaves in the major roles.

In addition to the many excellent musical presentations by Texas Christian University, Texas Wesleyan College, and the Southwestern Baptist Theological Seminary, the Fort Worth Civic Music Association has presented the Texas Boys' Choir, Oct. 21, Toshiya Eto, Nov. 19, and the Ballet of Finland, Dec. 3. The next concert will be given by Moura Lympany, on Jan. 23.

—D. N. W.

Indianapolis

Berlioz Given

On Dec. 5 and 6, "L'Enfance du Christ" by Berlioz was presented by Izler Solomon and the Indianapolis Symphony, using the combined Indianapolis Symphonic Choir, Edwin Bilt-

cliffe, conductor; the Indianapolis Concert Choir, Farrell Scott, conductor; and the Arsenal Technical Concert Choir, Louise Swan, conductor. The soloists were Florence Kopleff, contralto; Leslie Chabay, tenor; Mac Morgan, baritone; and Donald Gramm, bass-baritone. Mr. Solomon brought all these forces into a beautiful and effective production.

The fifth pair of concerts, on Dec. 19 and 20, featuring Beethoven's Symphony No. 5 and Philip James's "Overture on French Noels", was ably conducted by Renato Pacini, the orchestra's associate conducto.

On Jan. 2 and 3, Mr. Solomon returned to the podium to electrify capacity houses with a program consisting of Schumann's Symphony No. 4, Chavez's "Sinfonia India", and Rachmaninoff's Piano Concerto No. 3, with Byron Janis as soloist. Mr. Janis has a proper understanding of nuance and he makes very difficult music seem very easy.

The season, which had opened on Oct. 31, marked Mr. Solomon's fourth with the orchestra. He led the ensemble in an all-orchestral program with works by Mozart, Haydn, Schumann, and Schubert. On Nov. 14 and 15, Alexander Uninsky was soloist in Prokofieff's Third Piano Concerto, and on Nov. 28-29, Isaac Stern was soloist in the Beethoven Violin Concerto.

The Community Concert Association of Indianapolis is offering a very attractive series this season and has already presented Rudolf Firkusny, pianist, on Oct. 16, and the Goldovsky Opera Company in an English version of Verdi's "Rigoletto". The young and talented members of this company displayed considerable vocal and histrionic ability. —Clarence F. Elbert

NYC Opera

Native Works Only

The New York City Opera will present its premiere performance of "The Cradle Will Rock", text and music by Marc Blitzstein, as the opening-night attraction of its coming spring season, which begins Feb. 11 at City Center.

Lehman Engel will conduct the work, in his debut with the company, and Howard Da Silva will stage it. It will be Mr. Da Silva's debut with the company as well.

the company as well.

The settings will be created by David Hays and Ruth Morley will design the costumes. The occasion will mark the first time a fully-staged version will be given before a paid audience.

"Consul" To Return

Gian Carlo Menotti's "The Consul" will return to the New York City Opera repertoire after an absence of five years.

"The Consul" will be given on two successive Sundays, Feb. 14 in the evening and Feb. 21 at the matinee, to permit Patricia Neway, currently featured in "The Sound of Music", to sing the role of Magda Sorel, which she created. Werner Torkanowsky will be the conductor, and Mr. Menotti will stage the work himself.

The four American operas the company is taking on a five-week tour beginning Feb. 23 will make up the balance of the season's repertoire. They are: Carlisle Floyd's "Susannah", Kurt Weill's "Street Scene". Douglas Moore's "The Ballad of Baby Doe", and Hugo Weisgall's "Six Characters in Search of an Author".



Mephisto's Musings

Triple Tristan

When Rudolf Bing stepped through the gold curtain at the Metropolitan Opera before the Dec. 28 performance of "Tristan und Isolde", the audience sensed something unusual. "First let me say," Mr. Bing announced, "that Miss Birgit Nilsson is very well." A sigh of relief swept through the sold-out house. "However, we are not as fortunate with our Tristans."

On this occasion all three of the available Metropolitan Tristan tenors were under doctor's orders not to appear. But rather than disappoint the public, Mr. Bing persuaded them to sing one act each. Ramon Vinay brought Miss Nilsson to King Mark in Act I, Karl Liebl wooed her in Act II, and Albert da Costa died for her love in Act III.

Both Mr. Liebl and Mr. Vinay have sung Tristan this season, but this was Mr. da Costa's first appearance of the season at the Metropolitan. Ironically enough, during the season of 1957-58, he substituted for Ramon Vinay in the third act of Tristan when the other tenor found himself unable to continue the performance. So this was Mr. Costa's second third act with the Metropolitan together with one complete performance of the role

This trio of Tristans is certainly unprecedented for the Metropolitan but it brought to mind a similar situation in January, 1958, when a performance of "La Forza del Destino" had four conductors in one evening. Pietro Cimara was conducting the first act when he suffered a heart attack. Walter Hagen, a violinist, jumped to the podium and continued until he was relieved by Kurt Adler, who com-pleted the act. Fritz Stiedry finished the performance.

It seems to me that the only such oddity left to occur at the Metropolitan will be the evening when it will take three music critics from the same paper to cover one performance'

Pavola?

Who says music doesn't pay? Not many musicians are getting rich, but some of their fellow citizens are busily making nice little bundles for themselves out of the sacred art without being able to plink so much as do-re-mi - well, re-mi anyhow. Senate investigators have shown the world how lucrative music can be via "payola" reaped by disk jockeys who plug unpopular songs for appreciative record manufacturers.

Now another Senate committee, investigating the high cost of drugs. has come up with some more music-minded neighbors who can spot a shiny nickel among the semiquavers, namely the pharmaceutical houses. One of them has been sending handsomely packaged recordings of soothing music by Smetana, played by a famous violinist, on one side of the platter and a soothing sales message about Miltown on the other.

And it isn't all Smetana. "The music", said one physician interviewed by a newspaper reporter, "is excellent - string quartets, everything". Then he added, "I never listen to the other side", a remark which undoubtedly doubled the sale of Miltown in Miltown's front

I wonder what music does the best job of selling arsenic henbane? Henry Pleasants probably knows, but I won't ask him.

Help for Critics

In connection with his work on the Metropolitan Opera's new production of "The Gypsy Baron" by Johann Strauss, Jr., which he conducted, Erich Leinsdorf issued the following statement:

"For the greater satisfaction (or

shall we say dissatisfaction?) of the sages and musicologists I list the musical changes in the score of 'Gypsy Baron'. All these changes have been motivated by dramatic and story considerations. consideration.

"There has been no reorchestration and there has been no tampering with the original harmony or composition of Strauss. There have been omissions and there are added music numand portions of the Finale of Act II have been switched to the Third Act. This particular switch was motivated by my strong feelings (with Mr. Valency's concurrence) that the revelation of Saffi's noble birth should be kept for Act III.

"In place of Mirabella's song in Act I, I have taken a song from 'Night in Venice' and made a duet of it for Mirabella and Zupan. In the Finale of Act I, a song from 'Wienerblut' has been added. This song again is made into a duet and should help to explain the very quick decision of Barinkay to marry Saffi instead of Arsena. Several short phrases in the first Finale are repeated.

"As entr'acte I have selected the melody of the most beautiful duet Wer uns getraut'

"The Treasure Waltz in Act II has enlarged and has as its middle part the other great waltz from 'Gypsy Baron', which comes from the earlier version of the second Finale. Our own version of the second Finale is the Hungarian version incorporating the Recruiting Song and the Rakozsky March.

"At one point I have added stage trumpets with the Recruiting Song in counterpoint to the Rakozsky March.

"The Sequence of the numbers in Act III has been changed and the act starts with the 'Emperor' Waltz as a big ballet number, followed by the song of the homecoming soldiers which has been made into a count for which has been made into a song for soli and chorus.

"The Austrian anthem is briefly played at the appearance of the Emperor and the version of the anthem is taken from the Haydn 'Kaiser' Quartet. A duet for Saffi and Barenkay is added with music originally in the operetta 'Simplicius'. "The Finale of Act III is slightly

These musical changes are my full responsibility; they have been worked out in collaboration with Mr. Valency and some revisions have been made after Mr. Ritchard joined us.

Mr. Leinsdorf has set a wonderful precedent in issuing this detailed information and I hope that the Metropolitan will make it a practice. Think how convenient it would be not only for satisfied (or dissatisfied) sages and musicologists, but even for the poor, badgered critics, if all cuts, all transpositions, and all other changes in scores were listed in advance, before every new production or revival. In fact this information ought to be on file for every current production. Then, the brotherhood of the press would not have to be so careful with phrases such "if memory serves me correctly", or "if I did not misread my score", or "if I have been correctly informed". Why not get this information straight from the House's

Bravo, Mr. Leinsdorf, and will all other conductors please follow his example!

What's in a Name?

MUSICAL AMERICA's editor, Ronald Eyer, has an ever-growing col-lection of envelopes with his name in various degrees of mispelling. From this choice collection, his first name has reached him as Fonald, Ronadl, John, Russell, Runold, Tonald, Rondald, Ronlad, Gene, Ronarld, Warren, Raymond, Donald, Roanld, Robert, Roger, Ronad, Leonard, and Richard. His last name has come through the mails as Eyere, Fyer, Eyir, Geyer, Exer, Iver, Feyer, Ryer, Auer, Eyser, Eyre, Viguers, Meyer, Eger, Ecjer, Eyers, Byer, Eyes, Syer, Ewer, Byre, Eyar, Freyer, Gyer, Eyler, Ever, Eyne, Ayer, Hyer, Eyer-Potter, Eier, Ryer, and Uier. He has fur-ther been addressed as Dr. Eyer, Miss Eyer, and Ronald Eyer, Jr. One correspondent achieved the ultimate, of mispelling both names -Donaly Aver!

Fortunately Mr. Eyer is a patient man. But if I received correspondence labeled Mr. Bephisto, Lemisto, Mehispo, or the like, my pitchfork would be put to good use



Nilsson-A Study in Contrast

Swedish soprano who triumphed as Isolde at Metropolitan is both strong and warmly impulsive

By ROBERT SABIN

A S ONE might expect from an artist who sings both Salome and the Marschallin, Lady Macbeth and Amelia, Brünnhilde and Elsa, Turandot and Minnie, Birgit Nilsson combines a steely strength and stability with charming warmth and impulsiveness of temperament. The Swedish soprano, whose debut at the Metropolitan Opera on Dec. 18 as Isolde was so sensationally successful that it hit the front pages of the New York newspapers, hates "fuss and feathers"

She has lived too much, worked too hard, and felt too deeply to have much sympathy with the tricks of the prima donna trade. Yet the power and intensity of her personality make themselves felt immediately. There is something in the way she enters a room, comes directly to you, and looks you straight in the eye with a smile of welcome that communicates at once this rock-like strength and honesty.

Dark-haired and dark-eyed, Miss Nilsson has clearly cut features, a trim figure, and a superb carriage that give her a tall, classic appearance on stage. Actually, she is not tall, and off stage she is anything but remote or formal.

Sympathizes with Isolde

It was revealing to hear her discuss her conception of the character of Isolde. "I had just seen a few Isoldes in Sweden," Miss Nilsson explained, "and it seemed to me that they made too much fuss. They did far too much rushing around and raging. And when I worked with a regisseur in Germany on the role, he, too, drove it too hard. But I understood Isolde's feelings. I wanted people to have a warm feeling for her, to know what this poor woman was suffering."

The fundamental humanity of her artistic ideas is easier to understand when one knows the long, hard road over which she has come to world fame. She was born at Svenstad in the township of West Karup, Sweden, which is 600 kilometers (roughly 373 miles) from Stockholm. The only child of farming people, Birgit grew up in a completely rural atmosphere, helping with the work on the farm. She first went to Stockholm when she was 20.

From her babyhood, it was obvious that she was a born singer. She sang before she walked. Al-

though neither her father nor his eight sisters could carry a tune, the Nilssons were a musical family. Her father's cousin, Sven Nilsson, in fact, is a well-known bass who sang at the Dresden Opera for years and in 1950-51 was at the Metropolitan, where he sang Daland in "The Flying Dutchman".

Her father loved to have his little daughter sing for friends. People used to warn him that she would injure her voice and her health by singing so much, but then (as later) she proved to have endless vitality and vocal endurance. Ironically enough, her father, who was so proud of her singing, later opposed her ambition to become an opera singer

Mother Sang Beautifully

Her mother had a beautiful voice and sang in the church choir. Like her celebrated daughter, she was a natural singer, but she lost her mother (Birgit's grandmother) when she was 18 and had to take her place in the family, so that there was no time for music lessons. Miss Nilsson tells of visiting her mother during a period when she was having trouble with her high notes. She happened to mention that her high C was worrying her, and her mother (who was over 60 at the time) sang several of them, just to show her how easy it was! It was her mother who encouraged her to try her fortune in Stockholm. The distance from West Karup to the metropolis was too great for frequent visits, but her mother did hear her first performance of the role of Senta in "The Flying Dutchman". In 1949, she was killed tragically in an automobile accident.

In a modest way, Birgit was definitely a child prodigy. At five, she sang and accompanied herself on the organ in the local church, with a young friend of comparable years stretched out on the floor playing the pedals which her tiny legs could not reach. She did not have any lessons until she was 14, and then they were piano lessons, for there was no vocal teacher in the town. Her piano teacher worked with her voice a bit, as did the choir director of the church.

Her first really serious vocal studies were with Ragnar Blennow, the director of a widely known choir in the nearby town of Bastad. After a few months, he told her:

"You will be a great singer." And he gave her a letter of recommendation to take to the Royal Conservatory in Stockholm. At this time, Birgit had never heard an opera but she had bought some collections of arias and sang them all indiscriminately—men's and women's alike. She can still remember soaring through Siegmund's "Winterstürme wichen dem Wonnemond"!

One fateful September morning in 1943, Birgit set out for an audition in Stockholm with her mother's blessing. It was a courageous step, for she had had very little vocal study, she spoke no foreign languages, and she had heard very little. She sang Elisabeth's prayer from "Tannhäuser" at the audition, and, with characteristic modesty left the room discouraged, feeling that she had done very poorly. But word soon reached her from the judges that she had made a profound impression with her beautiful voice and singing.

Teachers Were Stern

The professors at the Royal Academy, however, were neither sentimental nor unrealistic. One of them called her into his office for serious discussion on her future. He began by asking her about her previous musical studies, her study of foreign languages, and her general musical experience. When she told him how few opportunities for study and listening she had had, he frowned. "You have a splendid natural voice," he said. "But do you think that Heifetz's violin would sound the same if it were played by a restaurant musician as it does when Heifetz plays it? If your artistry here (pointing to his forehead) is not equal to your artistry here (pointing to his throat), you will never succeed." Birgit gulped hard, but answered calmly that she would learn. And it was not long before this same stern taskmaster became one of her most cordial admirers and teachers

Although she now speaks four languages (German, Italian, English, and Swedish), Miss Nilsson found language study difficult at first. She picked up languages by ear readily enough, but she felt shy about speaking them and even hesitated about planning an international career because of this. She overcame this complex, which was

(Continued on page 14)

Birgit Nilsson as the Marschallin



Salome



Isolde



Bruennhilde



Elisabeth



Donna Anna

Personalities

Rudolf Firkusny has begun an extensive tour of Europe and Israel. The pianist will give 28 concerts in England, France, Italy, West Germany, the Netherlands, Switzerland, and Spain before playing in Israel's major cities.



Robert and Gaby Casadesus (left) with George Szell after a rehearsal with the Cleveland Orchestra of a Mozart concerto on Jan, 15

Igor Stravinsky will be the special guest on Leonard Bernstein's telecast with the New York Philharmonic on Jan. 31, at 4:30, EST. He will conduct excerpts from his "Firebird" ballet, in his American television debut. Also on the program Glean Gould will play the first movement of Bach's D minor Concerto and Eileen Farrell will sing "Suicidio" from "La Gioconda".

Jose Iturbi and Amparo Iturbi, pianists, appeared on the Bell Telephone Hour, on NBC-TV

Elisabeth Schwarzkopf is currently making a concert tour of Central America prior to her North American spring tour in February and March. This coming summer, the soprano, in an unprecedented engagement for Salzburg, will sing in "Der Rosenkavalier" and "Don Giovanni" with Herbert von Karajan, and "Cosi fan tutte" with Karl Boehm, at the Festival of opera and concert. Miss Schwarzkopf has just sung the Marschallin in both Covent Garden, London, and the Vienna State Opera with unusual success.

Louis Sgarro will include works of Meyerbeer, Durante, Carelli, Bondeville, and Berlioz in his February concerts for the Community Concerts Association. Recently the bass has been soloist in Verdi's Requiem and Rossini's "Stabat Mater".

Doris Okerson was soloist in the "Messiah" at Worchester, Mass., and a program of Baroque music in the Wichita (Kan.) Bach Festival. She has appeared three times this season with the Philadelphia Grand Opera Company.

Paul Harelson begins his southern tour in February. The pianist will play in Virginia, North Carolina, Florida, Tennessee, West Virginia, and Ohio.

Paul Matthen sang the bass solos in the "Messiah" given by the Ottawa Choral Society recently. He is now active on the National Committee which makes Fulbright Awards for foreign study.

Rudolf Bing was presented a citation for "distinguished and exceptional service" by the City of New York for his ten years as director of the Metropolitan Opera. A scroll was presented Mr. Bing by Deputy Mayor Paul T. O'Keefe.

Henryk Szeryng has arrived in the United States from Paris for his second transcontinental tour. The violinist launches his 25-city tour with the St. Louis Symphony on Jan. 15.

Frederick C. Schang was presented Sweden's Royal Order of Vasa, First Class, for his "fine service in promoting Swedish music and singing in the United States throughout many years". The honor was presented by Erik Kornvall, consul general of Sweden in New York. Present for the ceremonies were Mr. and Mrs. Jussi Bjoerling, and Mrs. Schang.



Louis Melancon

Regina Resnik, in her Metropolitan Opera dressing room backstage, is given a leatherbound scrapbook containing a history of her career by enthusiastic members of the Regina Resnik Music Club, after a "Gypsy Baron" performance

Antonietta Stella opened the Rome Opera season in "Un Ballo in Maschera" on Dec. 26. She will sing "La Wally", followed by performances in Palermo, before returning to the Metropolitan to sing a benefit performance of "Aïda" on Feb. 18.

Don Giovanni

Novel Scenery Eases Tour Problems

When he takes a company of 50 on an eight-week tour of one-night stands in a fully-staged production of Mozart's "Don Giovanni" next October and November, Boris Goldovsky will offer formidable proof that it is at last possible to make grand opera really grand, even under the fearful challenges that such a tour imposes.

The Goldovsky Grand Opera Theater, which is a touring unit of the New England Opera Theater, will utilize such revolutionary devices as the multi-projection system perfected by Elemer Nagy and a new type of light, flexible scenery; but quite as important will be the shrewd practicality and artistic ingenuity of Mr. Goldovsky, who knows every aspect of the intricate business of touring.

of the intricate business of touring.
Very few of the people who attend performances have any conception of what faces the director of a touring opera company such as this. In the first place, the performance conditions are often about as bad as they could be. Gymnasiums, motion picture theaters, sports arenas—each night there are new problems to face. One auditorium will have a 100-foot proscenium and the next one of 30 feet. One will be long and narrow; the next broad and shallow. Lighting and stage equipment are frequently not locally



Antony di Go

Boris Goldovsky

available. Acoustics are often bad. In short, a touring company should literally take its theatre along with it, insofar as this is possible. And this is precisely what Mr. Goldovsky has achieved, to a degree hitherto undreamed-of, thanks to Mr. Nagy and other technicians and experimenters, as well as to his own efforts.

A good performance, as he explains, must have first-class sound as well as first-class appearance. Therefore, new techniques had to be dis-

covered to make it possible to travel with one's own acoustics as well as one's own scenery. With the help of the Ford Foundation, Mr. Nagy developed a projection technique and scenery that was infinitely more adaptable than any previously used.

Canvas flats were abandoned. The new flats were made of fibe glass and other plastics, which are semi-translucent. Each flat has its own projection and no projector has to be more than five feet away from the flat. Some can be much closer. The slides are about 1 by 1½ feet in size and neither they nor any part of the process are prohibitively expensive. Each unit has two parts consisting of a series of upper banks and lower banks. Simply by throwing a switch, the lower projectors can be extinguished and the upper put on, so that the Commendator's palace, for instance, can melt into a public square in a matter of seconds. Furthermore, this scenery is so flexible that it can be adjusted to any width desired.

While experimenting with it, a wonderful discovery was made. The new scenery proved able to achieve vast improvements in the intensity and beauty of the vocal sound. Mr. Goldovsky points out that most people think of walls, when they think of capturing or reflecting sound. But, as a matter of fact, the floor reflects the sound first, and most sound goes straight up and never returns, under ordinary conditions. But supported ceilings of mylar (a new plastic developed by Dupont) were devised,

ceilings which could be set up in the most primitive halls and transported without difficulty.

Another major problem in touring opera is casting. One night stands (which have to be very carefully booked) are hard on singers, and replacements must be available. Mr. Goldovsky has worked out an ingenious system whereby he can cover his singers and not overtire them, yet give six or seven performances a week. He does this by obtaining artists who can double in roles. Thus, in his "Don Giovanni" company he will have one Donna Anna, one Donna Elvira, and one Donna "Elviranna", who will sing both of the roles. Each artist will perform four times a week, and an understudy will always be available.

In order to make opera financially possible for small towns and colleges, the budget has to be rigidly observed. The difference between a one-truck tour and a two-truck tour can spell success or failure. But with this new light and easily transportable equipment and with efficiently planned casts. Mr. Goldovsky can afford singers of high quality and productions which have elegance and atmosphere.

When this "Don Giovanni" company tours the nation next fall, audiences in remote towns will not only have their first opportunity to hear this notoriously difficult work but they will enjoy watching new techniques that are revolutionizing opera production.

—Robert Sabin



John S. Edwards, president of the League, with Mrs. Helen Thompson, executive-secretary

The music world has many organizations that exist virtually in name only and perform only token functions. An impressive exception to such groups is the dynamic and bustling American Symphony Orchestra League. With the League's indefatigable executive-secretary, Helen Thompson, at the helm, this group occupies a unique and invaluable position in musical circles. A sort of love-at-first-sight relationship between Mrs. Thompson and the League has resulted in a non-profit organization which does things in a big and meaningful way.

The League was originally conceived as a means whereby community orchestras could exchange ideas and find solutions for common problems. This was in 1942. Leta G. Snow, then manager of the Kalamazoo (Mich.) Symphony, sent out invitations to all of America's known civic orchestras to meet and discuss the feasibility of an organization which would "develop and stimulate the growth of civic and community orchestras and further the welfare of these organizations by an interchange of ideas". The League further proposed to "increase the opportunities for American conductors, composers, and artists, and in general improve the standards of civic symphonies".

Headquarters Founded

With many groups, these lofty aims would have remained on paper. But a Midwestern manager-musician gave \$1,000 anonymously to set up a national headquarters, to be headed by Mrs. Thompson, who had joined the League in 1944. Mrs. Thompson gave up her position as manager of the Charleston (W. Va.) Symphony, and invested in a damaged file cabinet, a second-hand typewriter, and a battered mimeograph machine. With this, she and the League's 72 member orchestras were in business.

One of the first decisive moves of

One of the first decisive moves of the organization was to draft a letter seeking the members' aid in lobbying through Congress a repeal of the 20% admissions tax. The response was so positive that the legislation was passed in 1951.

About this time, the League realized that their original goals for the community orchestras of the nation could just as easily embrace those of larger orchestras as well. As Mrs. Thompson states, "All orchestras have the same problems and goals—more money, more audiences, give or take a decimal point".

So the idea of an exclusive organization for community groups was superseded. In its place came a new conception of the League as a bolster for all orchestras, a means to strengthen their activities.

The basic income of the League is derived from dues and contributions. These pay for its work and special services to the member orchestras.

CATALYST:

Apart from this, the League has received two grants from the Rockefeller Foundation and has just received word of a new third grant. These grants make possible the League's workshops for critics and conductors, plus special training for young conductors. It also has made possible their splendid and unique studies, such as the "Survey of Arts Councils".

The League's functions fall into three general categories: specific services to league members; liaison work with related arts groups at the national level; and international activities. Naturally, the services to members make up the bulk of the League's activities, and they are staggering in their proportion and thoroughness.

Typical is the exhaustive publication, "Study on Orchestra Legal Documents", supplied free of charge to all member organizations, as are all publications. This original document is described by Mrs. Thompson as "the single most important, most basic, and most significant task ever undertaken by the League". It gives, for the first time, a blueprint for the development of a legally sound and well-organized orchestra and for meeting the requirements to enjoy tax exemptions. This is another project made possible through a Rockefeller grant.

A second publication of interest is the "Study of Governing Boards of Symphony Orchestras". Here are answered such questions as: Why is it some boards can raise the funds needed by an orchestra while others cannot? Who should serve on an orchestra board? What are the factors that make for the development of strong boards? Should the orchestra conductor and manager be voting members of the board? Again a Rockefeller grant made this service possible.

Talent Pool Operated

The League also runs a talent pool, which lists available instrumental, managerial, and conducting positions. Any musician registered with the League receives these lists. Here the League acts as a liaison between individuals and orchestras.

Thorough reports are available to members on budgets, youth concerts, women's committees, fund-raising plans, support by business and industry, participation of and support by service clubs and civic organizations, printed concert programs, single admission sales for concerts, and many more invaluable topics. By drawing on the experiences of its members and tabulating them, the League can give an accurate and concentrated report on a particular problem or question.

Typical of the League's study and training projects was the workshop held in Nashville when 250 orchestral players, representing 55 orchestras, received coaching from 14 first-chair men of major orchestras, participated in two rehearsals under the batons of

(Continued on page 14)

American Symphony Orchestra League Spurs Activities of Players, Conductors, Critics

By JOHN ARDOIN

SCENES AT LEAGUE MEETINGS

Top: At 1958 Workshop for Conductors, Composers and Musicians in Asilomar, Calif.: Richard Lert, supervising conductor: Henry Cowell and Wallingford Riegger, composers. Center: At 1959 National Convention in Phoenix, Ariz.: Theron Kirk and Douglas Moore, composers; Julius Hegyi, conductor. Bottom: At 1959 Music Critics Workshop in Washington, D. C.: Thomas Sherman, St. Louis; Jack W. Rudolf, Green Bay, Wis.; Theodore Stone, Chicago; Gordon Mesley, Independence, Mo.; Miles Kastendieck (with back to camera), New York







three conductors, and were counseled by five leading composers! The League's conductor study pro-

gram has seen over a dozen work-shops. The summer study projects have been expanded to the point where an ensemble of 85 to 90 professional and semi-professional musicians drawn from major, community, and college orchestras is available to for five hours workshop conductors

of rehearsal time a day! The League also offers a yearly course for orchestra managers, the only such program of its kind on the professional level, Foremost in the League's national

liaison activities are the annual workshops for music critics. The League has also been involved in a study of the existing copyright laws as they affect orchestras. Increasingly the League is called upon to act as consultant to both small and large foundations as they consider projects related to orchestras.

In its international work, League has been able to establish the World Music Bank. Here scores and tapes of music of leading composers in a country are available for study and may be borrowed from the ie's office at no cost. The League is also the administrative agency the music committee of the President's People-to-People Program. This com-mittee has been responsible for a report of the United States government's activities in music and for a calendar of American musical events. Here is the total image of the Ameri-

can Symphony Orchestra League, the backbone of America's orchestral life. It is providing the knowledge and impetus for the enlargement of our symphonic horizons which can only mean more music for more Ameri-

Nilsson—Study in Contrast

(Continued from page 11) nothing more than excessive modesty. "We Swedes take ourselves very seriously," she explains. "We are a relatively small nation and we are more afraid to make mistakes than we should be. It is only when we get to know other countries that we realize that everybody can make mistakes!" Although she studied a little Italian and German at the Royal Academy, she has done most her language study independently.

This tendency to self-teaching, by the way, extends to her musical During her studies at the Royal Academy and later, despite her superb natural voice, she had problems to solve, especially with her top tones. And she always trusted her own instincts and experience, although paying full heed to her teachers. Since 1951, she has been her own teacher.

Ambition and courage are two qualities that she has always possessed in abundance. She smiles today at her entrance into the Royal Conservatory. She was very dramatic, and all for plunging into the great roles of the repertoire. Her vocal teacher was Joseph Hislop, a Scottish tenor who had studied in Stockholm and sung there, besides having a career in England, the United States, Argentina, and other countries. At her first lesson, Birgit appeared with a bundle of Wagner scores under her arm. Hislop took one look at them, smiled, and said: "Put them away, my dear. Let us start at the beginning." And he took her back to lyric roles. At the time, she was deeply chagrined, but today she is deeply grateful.

Made Debut as Lady Macbeth

It was lucky that she did build a firm foundation, for her repertoire, from the very beginning of her stage career, has been staggering. The role of her formal debut at the Royal Opera in Stockholm in 1947 was Lady Macbeth! Some time earlier, she had been called upon at short notice to sing the role of Agathe in Weber's Freischütz". And her Lady Macbeth was followed in rapid succession by such roles as Venus in "Tann-

häuser" and the Marschallin in Strauss's "Der Rosenkavalier". Everyone predicted gloomily that she would ruin her voice, but, for once, they proved wrong. Only a strong voice, an excellent technique, and a resilient temperament could have triumphed under such circumstances

In 1951, Miss Nilsson was engaged for the Glyndebourne Opera in England, where she sang the role of Electra in Mozart's "Idomeneo" It was at this time that she heard Kirsten Flagstad for the first time, as Isolde and Sieglinde, at Covent Garden. She admires Flagstad profoundly, but she points out that their voices different in color and quality (hers being lighter and higher) and that her repertoire is quite different from Flagstad's, even though it does include many of the same roles.

Singing Wagner Is Hard Work

In spite of her Wagnerian ambit-tions as a girl, Miss Nilsson ap-proached the heavy Wagnerian roles cautiously, even reluctantly, once her career was launched. She hesitated to sing Isolde and Brünnhildes and welcomed the opportunity to sing Aïdas and Amelias. And to this day she insists on alternating lighter lyrical roles with Wagner. "Singing Wagner month after month makes the voice too thick and heavy," she argues. "It has the same effect that continual hard labor would have upon an athlete.' Although her roles this season at the Metropolitan will be those of Isolde. Senta, the "Walkure" Brünnhilde, and Leonore in "Fidelio", next year she will sing Turandot and she wants to do more Italian roles at the Metropolitan.

She sang the role of Isolde for the first time in Stockholm in 1953. It was sung in Swedish, of course, as all of her "Ring" roles have been. at first. Interestingly enough, she finds the shift from Swedish to German more difficult than the shift from Swedish to Italian, and she does not want to sing the Wagner operas in Swedish any more. Since 1953, she has sung the role of Isolde not only at Bayreuth but in many opera houses throughout the world.

This year, she has sung it in six new productions of "Tristan und -at Lisbon, Barcelona. Rome, Milan, Vienna, and New

Both the late Edward Johnson and Rudolf Bing had heard Miss Nilsson in Europe without deciding to engage her. But she is just as well satisfied that she had to wait a few years, because when she finally was engaged by the Metropolitan, she was that much more experienced and confident. Miss Nilsson made her debut in the United States at the Hollywood Bowl on Aug. 9. 1956, singing the first-act Narrative from "Tristan und Isolde" and the Immolation Scene from "Götter-dämmerung", under Alfred Wallenstein. Her operatic debut, in the fall of 1956, was as Brünnhilde in "Die Walküre" at the San Francisco Opera.

It is a tribute to her technical versatility and dramatic scope that people who have heard her first in Italian opera simply would not believe that she sang Wagner equally well and vice versa. At La Scala. when she told colleagues that she sang the roles of Brünnhilde and Isolde, they exclaimed. "Why that is impossible! You are an Italian

The span of her repertoire is amazing. Her Wagnerian roles include Senta, Elsa, Elisabeth, Venus, Sieglinde, and two Brünnhildes, and Isolde. She sings both Salome and the Marschallin, of Strauss. Her Verdi roles include Lady Macbeth, Amelia and Aïda. She sings such different Puccini roles as Turandot, Tosca, and Minnie. Her Mozart roles include Donna Anna and Electra. She sings the role of Lisa in Tchaikovsky's "Pique Dame". And among her roles in modern opera are those of Ursula in Hindemith's 'Mathis der Maler", and of Rolf Liebermann's "Penelope"

Although the stage is her great love, Miss Nilsson also plans a recital career, and she has already given some recitals here.

Her private life has been happy and therefore unpublicized. Just over ten years ago, she was married to Bertil Niklasson, who is a busy man himself, the owner of several restaurants in Stockholm. Mr. Niklasson spent the first month after his wife's triumphant Metropolitan debut with her in New York. They have apartments in Stockholm and Zürich, but, as he explained, they are almost always traveling.

In a time when some operatic stars have revealed far more passion and virtuosity in the newspaper headlines than they have in the opera house, the personality and the artistic example of Birgit Nilsson are especially wholesome as an example and as an influence.

National Datelines . . .

Cleveland. - Rafael Druian has been engaged as the new concert-master of the Cleveland Orchestra for 1960-61, to replace Josef Gingold. Mr. Gingold will resign at the end of the current season to become professor of music at Indiana University. Mr. Druian has been concertmast of the Minneapolis Symphony and violin soloist with the orchestra for 11 years.

New York.—Alfredo Salmaggi will New York.—Alfredo Salmaggi will give open-air season of opera at Triboro Stadium, Randall's Island, New York, in June, 1960. "Madama Butterfly", "La Traviata", "Aida", "La Boheme", "Cavalleria Rusticana", "Pagliacci", and "Carmen" are the standard works to be heard. Mr. Sal-maggi will also feature a rarely heard work of Mascagni, "Piccolo Marat".

Oakland, Calif.-Kurt Salomon has been appointed manager of the Oakland Symphony. Mr. Salomon was associated with the Israel Philharmonic since its foundation by the famous violinist Bronislaw Huberman and its first concert under the baton of Arturo Toscanini, in 1936. He was manager of the orchestra from 1952 to 1958.

Abilene, Texas.-The Abilene Symphony is presently marking the tenth anniversary of its founding. The conductor is Walter Charles. A special series of concerts is being planned. One is a "Salute to the Free Peoples of the World", and the other is a pro-gram entitled "Jazz Meets the

Erie, Pa.-John Schickling has been appointed the new manager of the Erie Philharmonic. Until five years ago, Mr. Schickling was a concert singer. At that time he joined Com-munity Concerts Inc., an affiliate of Columbia Artists Management, and

has since served as representative, organizer, and manager of Community projects.

Orlando, Fla.-The Florida Symphony, under his new director, Henry Mazer, has inaugurated its tenth sea-It gives here eight subscription concerts as well as five concerts in Daytona Beach. Guest artists for this season include Leonard Warren. Gold and Fizdale, Leonard Pennario, and Eileen Farrell. Mr. Mazer has also launched a series of "Lollipop" concerts designed for youth audiences. Besides four special "Pops" concerts, the orchestra is planning an opera gala concert, with Dorothy Kirsten. Theodor Uppman, and Cesare Valletti as soloists.

Palm Beach, Fla .- The Palm Beach Community Symphony Orchestra opened its 1959-60 season on Dec. 13 rank H. Dooley is the conductor and Marlene Woodward was the piano soloist in the Mozart Concerto No.

Seattle.—The Seattle Symphony Or-chestra, Milton Katims conductor, is planning a series of ten February Festival events, the first such group of events sponsored here by one organization.

This new symphony venture will ave such guests as Sir Thomas have such guests as Sir Thomas Beecham, E. Power Biggs, Andres Segovia. the Vienna Choir Boys. Isaac Stern and Leonard Rose.

Baltimore, Md .- The All-American Chorus, under the direction of James Allan Dash, will again tour eight European countries during the summer of 1960. All of the concerts to be given will be free of charge and will program only music by American

Artists and Management

Royal Ballet To Visit America in Fall

The Royal Ballet (formerly Sadler's Wells) will return to America this fall for its first visit here since 1957. S. Hurok will present the troupe from the Royal Opera, Covent Garden, in a four-week engagement at the Metropolitan Opera House, beginning Sept. 11. Dame Margot Fonteyn will perform with the company as guest artist.

The company, directed by Dame Ninette de Valois, will feature among its ballerinas Nadia Nerina, Svetlana Beriosova, Anya Linden, and Annette Page. The mail contingent, again headed by Michael Somes, will include Brian Shaw, Alexander Grant, David Blair, Bryan Ashbridge, Donald Macleary, Desmond Doyle, Gary Burne, and Ronald Hynd. Frederick Ashton will return as Associate Director.

This season marks the tenth anniversary of the company's American debut. The company will come here immediately following its appearance at the Edinburgh Festival. A national tour is scheduled to follow the New York season and is expected to run 16 weeks and to take the company to the West Coast and Canada.

The repertory has not been fixed for the American tour, but it is expected that the perennial classic favorites, the full-length "Sleeping Beauty" and "Swan Lake", will be included.

Cosmetto Artists To Present Dancer

Myra Kinch, dance satirist, has signed a managerial contract with Cosmetto Artist Management, Inc., commencing June 1, 1960. Plans are being made for a transcontinental concert tour including five weeks on the West Coast and two weeks in the Maritime Provinces.

Miss Kinch will tour with a small company. She will be assisted by two dancers. Manuel Galea will furnish the piano accompaniment. Her program will include "Giselle's Revenge", done in the manner of the New Yorker cartoonist Chas. Addams and acclaimed by the critics as a classic in dance satire, as well as "Tomb for Two" (Aida), "The Birdwatcher", and others of her dance satires.

New Attractions For William Morris List

Five additional artists and attractions have been added to the list of concert presentations represented by the William Morris Agency's Concert and Special Attractions department. They are The Weavers, folk-singing group; Ethel Colt, in her salute to the American musical theatre, "Curtains Up"; Elaine Malbin and Jan McArt, sopranos; and, making its American debut, the Hohner Accordion Symphony, from Germany. All five attractions will be available for the 1960-61

The Weavers (Fred Hellerman, Lee Hays, Ronnie Gilbert and Erik Darling) are generally acknowledged to be the country's foremost folk-music attraction. They will be available for week-end dates only. Ethel Colt and her "Curtains Up" have been acclaimed most recently in New York. Misses Malbin and McArt are well known through their numerous con-

cert, stage, radio and television ap-

The Hohner Accordion Symphony, a company of 35 accordion virtuosos, features soloists such as Andy Arcari, America's leading accordion player, and Gunther Wertz, world champion harmonica player.

Allen To Manage Ballet Russe

Sergei J. Denham, director of the Ballet Russe de Monte Carlo, and Kenneth Allen, concert manager, have announced that arrangements have been completed for the latter to arrange a season-long coast-to-coast tour for the ballet in 1960-61.

The company will be available in all sections of the United States, and



Bakalar-Cosmo

Kenneth Allen (left) and Sergei J. Denham sign contract for Ballet Russe de Monte Carlo tour

in Canada. A special feature of the tour will be an extended engagement in Los Angeles, opening Christmas night. Other stops on the tour will include Chicago and other major cities.

A special effort will be made to make the company available to colleges and Community Concert and Civic Music Associations.

Mr. Allen is opening new offices at 125 East 63rd Street, New York 21, N. Y., and will be representing the Roger Wagner Chorale, the Columbus Boychoir, the Don Cossack Chorus and Dancers, Virgil Thomson, the National Opera Company, and the Cleveland Play House.

Music League Signs Lillian Messina

The National Music League has awarded a managerial contract to Lillian Messina, soprano. Miss Messina was a 1958 co-winner of the Metropolitan Auditions of the Air. In 1958-59, she was soloist with Kurt Adler's Golden Quartet, and she has appeared as soloist with the New Orleans Philharmonic-Symphony. She is currently on tour in a leading role with the Boston Opera production of Offenbach's "Voyage to the Moon".

Irving Guttman Engaged By Vancouver Opera

Irving Guttman, young Canadian stage director, has been engaged to produce and direct "Carmen", the opening production of the Vancouver Opera Association on March 29, 1960. The opera will have Nan Merriman, Richard Cassilly and Louis

Quilico in leading roles. It will be

given five times.

This month, Mr. Guttman is staging the Houston Grand Opera Company's "Carmen" and the Baltimore Civic Opera Company's presentation of "Faust".

During the past six years, Mr. Guttman has directed over 50 CBC-TV opera presentations, and for his staging of "La Bohème" on CBC he won the Royal Commission Award. In 1958 he directed the world premiere of Carlisle Floyd's "Wuthering Heights" in Santa Fe, and last season he staged the Houston Grand Opera's production of "Manon".

Judson Signs Robert Mandell

Robert Mandell has been signed to a contract by Columbia Artists Management, under the personal direction of Arthur Judson. Mr. Mandell is currently conductor of the York (Pa.) Symphony, the Westchester Symphony, and the Philadelphia Little Symphony in Town Hall on Feb. 7, in a concert with William Kincaid as flute soloist.

Oberlin, Duo, Carno Join Colbert-LaBerge

Russell Oberlin, counter-tenor, has signed a managerial contract with the Colbert-LaBerge Concert Management for the 1960-61 season. Mr. Oberlin has been soloist with the New York Philharmonic, the Chicago Symphony, the American Opera Society, and the Little Orchestra Society. He has recorded for Period, Esoteric, Decca, and Columbia, and was recently soloist on a coast-to-coast TV broadcast of Bach's "Magnificat", Colbert-LaBerge

Colbert-LaBerge
also have announced the signing of managerial
contracts with Zita
Carno, pianist, and
the duo Jean-Pierre
Rampal, flutist, and
R o b e rt VeyronLacroix, harpsichordist.

Miss Carno made an impressive debut at Town Hall

in New York in December. She has received the Harold Bauer Award and in 1958 won the YMHA Young Artists contest.

Zita

The duo, organized in 1946, made their American debut in 1958. They have extensively toured the United States and Europe and have recorded for Westminster, Haydn Society, Oiseau-Lyre, Ducretet-Thomson, and other companies.

Joseph Stawski Becomes Bichurin Partner

M. Bichurin has announced that he has been joined by Joseph A. Stawski as his partner, and that from the first of this year, their business will be known as Concert Management Bichurin & Stawski.

Mr. Stawski, who holds doctorate

Mr. Stawski, who holds doctorate degrees from Swiss universities, has been associated with Mr. Bichurin for the last five years.

Wardle Adds Two Pianists

Constance Wardle has announced the addition to her artists' list of two young American pianists. They are George Bennette, a blind pianist who made his New York debut last spring,

and Gary Towlen, 17-year-old pianist, recently returned from appearances in Paris, London, Geneva, Madrid, Copenhagen, and Amsterdam.

Columbia Artists Sign Belafonte Singers

The Belafonte Folk Singers, a new 14-man vocal attraction that bears the name of its organizer, Harry Belafonte, but works completely independent of him, has been signed by Columbia Artists Management, Inc., under the personal direction of Andre Mertens. They will begin a transcontinental concert tour in October 1960.

Already represented by two RCA

Already represented by two RCA Victor recordings, the group will make its debut as an independent attraction on Feb. 11, at New York's Village Gate night club.

The group is conducted by Robert de Cormier. Mr. Belafonte's musical director, and includes the Vocal Four, who have been teamed with Mr. Belafonte in his current appearances at the Palace Theatre, and a basic format

of three instrumentalists.
Elaborate staging, lighting effects, and over-all production will be in the hands of three expert and well-known Broadway theatre people: David Tihmar, Ralph Alswang, and Phil Stein. Mr. Stein was also responsible for the highly successful Belafonte presentation on a television spectacular last December.

National Artists Lists Betty Allen

Betty Allen, mezzo-soprano, has been signed to a managerial contract by National Artists Corporation.

Miss Allen received notable acclaim in her Town Hall debut in 1958 and has since been soloist with the Boston Symphony and has given concerts in Europe, North Africa, and South America. On her second European tour this winter she will perform the Brahms "Alto Rhapsody" with the Berlin Philharmonic, as well as the Verdi "Requiem."

Piccolo Teatro To Make American Appearance

The Piccolo Teatro di Milano, starring Marcello Morotti in Goldoni's "The Servant of Two Masters", will make its first appearances in the United States at the New York City Center, Feb. 23 through March 6. Following their City Center engagement, the Piccolo Teatro di Milano will make a coast-to-coast tour under the management of Jerry Hoffman.

Gewald To Represent Jose and Amparo Iturbi

Robert Gewald has announced his appointment as personal representative for Amparo Iturbi, pianist, and Jose Iturbi, pianist and conductor, for the 1960-61 season. Mr. Gewald will direct bookings for these artists.



Jose Iturbi

Amparo Iturbi

International Report

Switzerland

Invitation to Merlinge Accepted

For some years, now, I have been receiving invitations to the Concerts of Merlinge, with a cover decorated by a lithograph by Théodore Stra-vinsky. This year, I journeyed to the little castle near Gy in Switzerland, ten kilometers from Geneva, where the programs of modern music are given under the patronage of Queen Marie-José

The programs were on a very high artistic level. On the first evening the artistic level. On the first evening the Juilliard Quartet from New York played Webern's Five Movements for String Quartet, Op. 5, Arnold Schönberg's Third Quartet, Op. 30, and then repeated the Webern. At the second concert we heard two performances of Pierre Boulez's "Marteau sans maître" with the Paris Ensemble of the Domaine Musical led by the composer. The sixth concert was also devoted to Boulez who was also devoted to Boulez, who played his "Structures" with Yvonne Loriod at the other piano, and (by himself) the world premiere of a "Constellation" from his Third Piano Sonata.

Two other concerts brought string quartets by G. F. Malipiero, Con-stantin Regamey, Hans Werner Henze, and Bruno Maderna, played by the Winterthur Quartet and the Parrenin Quartet. Schönberg's "Ode to Napole on" enlisted the Berlin Drolc Quartet. the baritone Derrik Olsen, and pianist Mario Saberno. Conrad Beck's Fourth Quartet was also performed In the last two concerts we heard works by Luigi Dallapiccola and by Luigi Cortese, Schönberg, Berg, and Webern.

Just as unusual as the programs was the setting in which they were given. About 300 invited guests from Switzerland, France, Italy, and Ger-many were present. Most of them were artists, scholars, and intellectuals -mainly resident in that area. Marie-José is the last queen of Italy, and is daughter of the profoundly musical Queen Elisabeth of Belgium, who studied violin with Ysaye. She herself plays the piano and is profoundly interested in music. Not only did she attend all the concerts but also the rehearsals! She has also distinguished herself in historical research and has published several volumes on the house of Savoy in Paris.

Her advisor for the Concerts of Merlinge is André F. Marescotti, a pupil of Roger-Ducasse, the composer of oratorios and ballets, and for some years past a 12-tone composer with ideas of his own. Queen Marie-José has established a Composition Prize which will be given for the first time in 1960. It offers 7,000 Swiss francs for a String Quartet with Vocal Soloist. The composer must be under 50. Scores and tapes should be submitted to the jury. -H. H. Stuckenschmidt

Christmas Hansel

The varied and contrasting Christmas operatic offerings in Milan were "Hansel and Gretel" by Humperlinck and Ildebrando Pizzetti's 'Fedra'. The first was eminently suitable and the second interesting if not exactly festive

The Gretel of Renata Scotto will remain in memory as one of the most charming and sweet interpretations I have seen. Miss Scotto succeeded in looking no more than 14 years old and sang with remarkable ease and facility. Fiorenza Cossotto gave the nec essary awkwardness to her Hansel and was perfectly cast in a role which gave her no reason to force the lovely quality of her voice.

Nicolai was a witch and showed that she is capable of playing excellently a comic as well a serious role. Anna Maria Canali and Rolando Panerai were the father and mother. Miss Canali, though she now has a rather sharp edge on her with conviction. voice, acted Panerai did likewise although his intonation was not too true. Antonino Votto did not give the light touch the score requires.

Great interest was aroused by the revival of Pizzetti's "Fedra", which had been first given at La Scala in 1915, marking at that time a musical from the predominant school of composition. With its powerful libretto, based d'Annunzio's three-act drama of the same name, this sordid story of Fedra's incestuous love for Ippolito is a good theme for an opera, and Pizzetti supplies inspired mood music which does not intrude on the drama

Regina Crespin made her debut at La Scala, in the title role, and showed a richly colored voice of great range and a notable technique as well as the fullest understanding of what she was singing and doing on the stage. The tenor Gastone Limarilli, also

Renata Scotto, as Gretel, and Fiorenza Cossotto, as Hansel, at La Scala in Milan

making his debut at La Scala, in the role of Ippolito, demonstrated an ex-cellent voice, although his apparent nervousness did not allow him to exploit it fully, particularly in the center range, which sounded weak and unsupported.

Nicola Rossi-Lemeni gave a splen did characterization of Eurito and Dino Dondi a reliable and solid rendering of Teseo. The main secondary roles were played by Marta Rose, Anna Maria Canali, Paolo Montar-solo and Edda Vicenzi. Gianandrea Gavazzeni, himself a pupil of Pizzetti, conducted with sensitivity

-Peter Dragadze

Global Datelines . . .

Rome.-For the past seven years, as a result of a special cultural agreement between the Italian government and the United States, professional courses are offered Fulbright scholarstudents in Rome. instruction is given by a group of wellknown persons in Italian operatic life, and courses are offered in the history of opera, operatic stage deportment, and Italian diction and grammar, at the Rome Opera house.

The artistic director of the Rome Opera, Riccardo Vitale, under the supervision of the Secretariat of the Presidency, has the general direction the school. The secretary of the school and liaison man with America is Francesco Pallottelli.

have admitted non-Fulbright students interested in the course of study. The monthly fee of 62,000 lire includes admission to all rehearsals, including dress rehearsals. Information is available from René S. Pagani, 23 East 62nd Street, New York 21, N. Y.

Edinburgh.—The Royal Ballet will give a fortnight's season at the 1960 Edinburgh Festival, in the Empire Theatre. The Ballet will be making its sixth visit to the Festival, the last being in 1956, and will be led by all its chief ballerinas and principal dan-

The Royal Ballet's program will include both full-length and one-act ballets. The Festival Society is in negotiation with a foreign ballet for series of performances during the third week

The Glyndebourne Opera, the Leningrad Symphony, the Philharmonia, the Sacher Chamber Orchestra of Zurich, the Royal Liverpool Philharmonic, the Scottish National Orchestration of the Sacher Chamber Operation of the Sacher Chamber of the Sacher Chamber of the Sacher Chamber of the Sacher of the S tra, and many distinguished soloists and chamber-music groups will be taking part in the 1960 Festival.

Geneva. — Local critics warmly praised the latest work of Frank Martin, Swiss composer, which had its world premiere here on Dec. 23. The oratorio, entitled "Le Mystère de la Nativité", was commissioned by the local radio station.

Based on the 15th-century "Mystery of the Passion" by Arnoul Greban, the work was performed by nine soloists and two choral groups with the Orchestre de la Suisse Romande under the direction of Ernest Anser-

The Geneva Tribune said that the audience's acclaim was "justified by the great value of the work". The Geneva Journal called the premiere a "great event".

London.—The British Broadcasting Company is planning a new series of chamber music to be broadcasted before live audiences in their studios. The programs will be open to about 400 people at each concert. The concerts will be held Thursday beginning Jan. 7, and will include such artists the Amadeus Quartet; Alfred Deller, counter-tenor; the BBC chorus; Peter Pears, tenor, and Julius Bream, lutist; the Hamburg Bach Orchestra; Charles Rosen, pianist; Richard Lewis, tenor, with the Lon-don Bach Society; and Thomas Hemsey, baritone.

Amsterdam. — A new opera by Henk Badings will be given at the 1960 Holland Festival. The Bavarian State Opera will be guests in per-formances of Strauss's "Capriccio" and Berg's "Wozzeck". There will be commemorative Mahler concerts and orchestral programs by the Concertgebouw Orchestra and the Hague Residentie Orchestra.

Bregenz, Austria.-Johann Strauss's "Wiener Blut" will be the main fea-ture of next summer's festival in Bregenz. The production will be staged on a platform on the waters of Lake Constance. The festival runs from July 22 through Aug. 20.



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4th TRANSCONTINENTAL TOUR

RECITALS in New York

Phoenix String Quartet

Carnegie Recital Hall, Dec. 20.— The Phoenix Quartet, comprising David Sackson, Fred Manzella, Ralph Hersh and Ray Schweitzer, performed the late Robert Kurka's Quartet No. 5, Op. 26 (1954), in a direct and forceful manner. The lamented young composer of "The Good Soldier Schweik" has written much chamber music, and this one-movement work arouses curiosity concerning the rest. It is largely homophonic in texture, but its simplicity is always colored by an arresting and individual personality, as "Schweik" is, and a superior sense of timing and proportion. Our attention was seized at its broad, full-bowed opening statement, and rigorously held throughout.

Another one-movement work, Stravinsky's Concertino (1920), followed. Whether by accident or design on the part of the Phoenix players, this piece, like Kurka's, also tends to rouse associations of military satire by its proximity in time and style to a dramatic and better-known work, in this case the "L'histoire du soldat" that emerged from the earlier war. The penetrating accuracy and the pungency of the quartet's attack enhanced the impression. It was a compelling presentation in every way of a gem from Stravinsky's most sardonic period.

8

These came midway in an otherwise classical program consisting of Haydn's Quartet in C, Op. 54, No. 2, and Beethoven's Quartet in E flat, Op. 127. The Allegros of both works were full of thrust and tension, with only an occasional high squeak obtruding to attest to a certain overenthusiasm. The Scherzando of the Beethoven had considerable charm as well as power, and the Maestoso opening was breathtaking. The slow movements, true Adagios both, elicited some beautiful tone, especially from Mr. Schweitzer's cello, and did justice to their ardent expressiveness. An evening of solid musical entertainment.

— J. D.

Mattiwilda Dobbs . . . Soprano

Town Hall, Dec. 20.—Miss Dobbs, recently returned from a successful engagement at the Bolshoi Theater in Moscow, offered an unusually interesting choice of songs on this recital. A very promising start was provided by her beautifully phrased and stylish singing of three operatic airs by Lully and Rameau. Miss Dobbs' operatic experience enabled her to give these airs the vivid declamation they ask for, and for a while we really found ourselves in the blissful world of Venus and Atys.

Venus and Atys.

In four songs by Mendelssohn, including the familiar "Auf Flügeln des Gesanges", the soprano gave us some beautiful legato singing, though, it must be said, some of Mendelssohn's songs strike many of us today as rather dated. In a further venture into the German repertory, Miss Dobbs was joined by David Glazer, clarinettist, in Schubert's "Der Hirt auf dem Felsen". Many passages in this beloved romantic show-piece lie somewhat low for Miss Dobbs' light coloratura voice and the result was not always satisfying. Mr. Glazer's playing of the clarinet part, moreover, sounded tentative and not very convincing.

Miss Dobbs sang songs by Respighi, Castelnuovo-Tedesco and Debussy. Respighi's "Stornellatrice" has hauntingly beautiful melodies of which the soprano made the most. Castelnuovo-Tedesco's "La Pastorella" is a delight, especially when sung as vividly as on this occasion.

Of Debussy's four "Mélodies inédites", the two dealing with Pierrot



Mattiwilda Dobbs

("Pierrot" and "Pantomime") were outstandingly sung, not only because the coloratura-flights hold no terror for Miss Dobbs, but because she has a real feeling for their evasive, eerie atmosphere. Miss Dobbs closed her recital with a choice of folk songs.

Manhattan Consort

Living Theatre, Dec. 21.—The Manhattan Consort. LaNoue Davenport, director, gave a concert of medieval carols and baroque Christmas music. The members of the group showed stylistic insight and solid technical grounding.

Sheila Schonbrun, soprano, had a lovely tone quality, displayed to particular advantage in the beautiful 16th-century English carol "There is no rose". Robert Kuehn's baritone was resonant and well projected. Musically, Scheidt's "Canzona Bergamasca". a fine piece of closely-knit contrapuntal writing, was unusually interesting. Also heard were English carols of the 15th and 16th century and earlier works; four carols arranged by Erich Katz; an "Istampita Bellica", and music by Perotin, Josquin des Près, Isaak, Praetorius, Dieupart, Vierdanck, and Boismortier. The performers were Mr. Daven-

The performers were Mr. Davenport, recorders and tenor viol; Martha Bixler, harpsichord and recorders; Shelley Grushkin, recorders; Patricia Davenport, treble viol and percussion; and Grace Feldman and Mr. Kuehn, viola da gamba. —D. J. B.

Music in Our Time

Kaufmann Concert Hall, Dec. 26.— The Music in Our Time series, directed by Max Pollikoff, opened its season with works by Andrew Imbrie, Robert Hall Lewis, Gunther Schuller, and Charles Wuorinen. All works had their premieres except Mr. Imbrie's Serenade for Flute. Viola and Piano, which had its first New York performance.

performance.
Mr. Schuller's Fantasy—Quartet for Four Cellos used pointillistic technique. There was much that was interesting and imaginative both about

the manner of writing for the quartet and the music's harmonic drift. It was a restless piece, but communicative. The Imbrie Serenade, with its artfully woven counterpoint and thorough thematic development, had some stimulating ideas. But the last two movements did not have the bright intellectual play of the opening Allegro.

Mr. Lewis' Five Songs on Poems by Rudolph Felmayer, for soprano, clarinet, cello, horn and piano, were sung in lovely fashion by Adele Addison. Written cleverly in a free chromatic vein without serial organization, they recalled at their best early Schönberg with their sensuous instrumental timbres and languishing melodic lines, but lacked the immediacy of the best early expressionistic works.

The Concertante IV, for Violin and Piano Solo, displayed Mr. Wuorinen's virtuosic use of several different 20th-century compositional methods and a remarkably sensitive ear for instrumental sonorities. But it seemed in the main a torrent of undeveloped material

Among the fine performers were Mr. Pollikoff, violin; Harry Zaratzian, viola; Laszlo Varga, Jules Eskin, Sterling Hunkins, Michael Rudiakow, and Alexander Kouguell, cello; Julius Baker, flute; Charles Russo, clarinet; Ralph Froelich, French horn; and Douglas Nordli and James Payne, piano. Howard Shanet conducted the chamber orchestra in the Wuorinen. Messrs. Lewis and Schuller led their own works. — D. J. B.



David Oistrakh

David Oistrakh . . . Violinist

Carnegie Hall, Dec. 27, 3:00 p.m.— Seldom have so many celebrated violinists been gathered together in one place as there were here on this Sunday afternoon. David Oistrakh the renowned Soviet violinist, after an absecond visit.

In top form for this first of two recitals, Mr. Oistrakh, unhurried and unruffled, proceeded to give a demonstration of great violin playing which recalled Kreisler in his prime. From the standpoint of sheer technical mastery, not to mention the beauty and variety of his tone in a dynamic range that embraces the most sonorous of fortissimos as well as the most gossamer of pianissimos, Mr. Oistrakh has few equals. In addition, he is a musician to the core, who not only brings the music vividly to life but makes it glow with his own peculiar incandescence.

Everything he played, from the opening Vitali Chaconne to the clos-

ing group of Brahms-Joachim Hungarian Dances, bore the unmistakable Oistrakh stamp. It did not matter that the Vitali was played à la Tchaikovsky, for he made of it something warm, rich, and grand that transcended an historically accurate approach. I dare say, too, that in less capable hands the Prelude and Fugue on B-A-C-H for unaccompanied violin by the Rumanian composer Alfred Mendelsohn could be a bore, for it begins where Reger left off. Mr. Oistrakh made child's play of its bristling difficulties and played it con amore. No less lovingly lingered over were his performances of Prokofieff's Five Melodies, Op. 35, and the Hindemith Sonata in E flat, Op. 11, No. 1.

Schooles, Op. 33, and the Hindemith Sonata in E flat, Op. 11, No. 1.

The high point, however, was Mr. Oistrakh's performance of Beethoven's "Kreutzer" Sonata—a performance that, for all its freedom and liberties, came closer to revealing Beethoven's innermost secrets than any I can recall. No less remarkable was the playing of Vladimir Yampolsky, the collaborating pianist. The beauty and variety of Mr. Yampolsky's tone and his finely graduated dynamics, particularly in Variations I and IV in the slow movement of the "Kreutzer" Sonata, were in themselves memorable.

Carnegie Hall, Dec. 30.—Occasionally, a reviewer has the rare and wonderful experience of hearing a concert that is ideal in every way. Such was David Oistrakh's second recital of this season. Mr. Oistrakh played Sonatas by Tartini, Franck, and Bach, Tchaikovsky's "Meditation". Three Fragments from Prokofieff's "Romeo and Juliet", and Rabel's "Tzigane". The superb pianist was Vladimir Yampolsky.

Every work was earmarked by the extraordinary playing that makes Mr. Oistrakh's art so unique: in the Tartini "Devil's Trill" Sonata, the big, bold attacks; in the Franck Sonata, the lyric repose of the first movement, the wide gamut of color in Fantasia; and in the Bach G major Sonata, the warm singing tone. In Ravel's "Tzigane", you had to hear the left hand pizzicatos and flawless harmonics to believe them. The same was true of the amazing spiccato bowing in Prokofieff's "Masques". This was an evening to treasure. —J. A.

Rudolf Firkusny . . . Pianist Erica Morini Violinist

Rogers Auditorium, Dec. 30.— From the standpoint that we had two dissimilar approaches to music-making, this concert of Erica Morini, violinist, and Rudolf Firkusny, pianist, proved to be an especially interesting event. Mr. Firkusny is essentially an introverted pianist, who gains dramatic intensity in his playing through understatement, while Miss Morini, with her deep-hued tone, lets the violin sing with fancy free. Both in their own right interpret music with individuality, taste and great artistry and their playing together was at times brilliant. But, owing to this difference in approach, it was at times lacking in force and cohesiveness.

lacking in force and cohesiveness.

In the tender Adagio of the Brahms
Sonata in D minor, Op. 108, Mr.
Firkusny's manner of holding back
and Miss Morini's impassioned ap-

RECITALS in New York

(Continued from page 17) slightest amount of friction, creating performance which moved on a high plane of mutual understanding. The lively spirits that twirl through out the Allegro Vivace of Beethoven's Sonata No. 8, in G major, Op. 30, and the classical elegance of line in the Allegretto of Mozart's Sonata No. 15, in B flat major, K. 454, were realized with consummate purity and expression. In each of the above cases was as if two persons who spoke different languages suddenly found means to speak eloquently in a third

language.
This communication was not always evident in the opening move-ments of the Mozart sonata and the opening and closing movements of the Brahms. This is not to say that their performance was bad, but a tentative quality pervaded these movements.

Woodwind Quintet

Carnegie Recital Hall, Jan. 2, 2:00 p.m.—The Woodwind Quintet of the Springfield Symphony played a pro-gram of ingratiating chamber music to a small but appreciative audience in Carnegie Recital Hall. Included were the Vivaldi Concerto for Flute, Oboe and Bassoon; Beethoven's Quintel, Op. 71; Heitor Villa-Lobos' Choros No. 2 for Flute and Clarinet, and Hindemith's "Kleine Kammer-musik", Op. 24, No. 2. The Quintet is composed of first-

desk players in the Springfield Sym-phony, and is also the quintet-in-resi-dence at Springfield College, Springfield, Mass. They have been per-forming together for some time, as was evident by their well-integrated playing of a Haydn divertimento and Vivaldi concerto.

The outstanding accomplishment was Villa-Lobos' Choros. Gerardo Levy, flutist, and Efrain Guigui, clariaccomplishment netist, were perfect in this lovely work, giving it all the required color and

Other members of the quintet are Dorothy Kidney, oboe; Mary Anne MacKinnon, bassoon, and Jeanne Paella, French horn. _W 1

Edwin Hymovitz . . . Pianist

Carnegie Recital Hall, Jan. 2, 5:30 p.m.—The young pianist Edwin Hymovitz showed a fresh approach to programming when he opened his recital with the Sonata in F sharp minor by the little-known 18th-century composer Friedrich Wilhelm Rust. The piece, composed in 1784, is graceful and places no special burden on performer or listener.

Mr. Hymovitz then turned to Four Ballades, Op. 10, of Brahms, Ravel's "Valses Nobles of Sentimentales" and seven Etudes of Scriabin, drawn from his Opp. 8, 42 and 65. Since his dynamic range seems to be somewhat Mr. Hymovitz was at limited. best in the Scriabin etudes, works that are essentially Romantic in nature.

In the Brahms, where much more vigor and strength are mandatory, Mr. Hymovitz seemed to hang back, giving only surface performances. While some sections of the Ravel work were with good attention dynamics and attacks, most of the latter section gave only a suggestion of the endless subtleties in this brilliant piece. -W. L.

John Perras Flute

Carnegie Recital Hall, Jan. 5. Opening his recital with Bach's Sonata in E minor, John Perras exhibited a firm musicianship which unfortunately was not always supported by a clear and focused tone. In the slow movements, Mr. Perras tended to sound weak, while in the fast ones, scale passages were often blurred. In David Amram's brand new Overture and Allegro for Unaccompanied Flute, a work which has shifting rhythms similar to those found in modern jazz (à la Dave Brubeck) Mr. Perras caught its fanciful character with definess. The best playing of the evening came in Beethoven's Serenade in D major, Op. 94, where Mr. Perras, supported by Gerald Tarack, violin, and Midhat Serbagi, viola, blended and Midhat Serbagi, viola, olemandhis delicate tone to create an approeona Di Domenica, at the piano, Mr. Perras also gave good performances of Prokofieff's Sonata in D major, Op. 94, and a Sonata by Di Domenica. —R. L.

Netherland String Quartet

Rogers Auditorium. Jan. (Debut).—The Netherlands Quartet made its New York debut at this concert in a program consisting of Mozart's Quartet K. 465, Bartok's Concert in a program consisting of Mozart's Quartet K. 465, Bartok's First Quartet, and Beethoven's Quartet, Op. 59, No. 1. The members of the ensemble are Nap de Klijn and Jaap Schroeder, violinists; Paul God-win, violist; and Carel Boomkamp,

The lyric quality of the Quartet was perhaps its most remarkable feature. This was especially notable in the Mozart work and was even strongperceptive in Bartok's rugged score. This group has the ability to invest their playing with a remarkable youthfulness. Nowhere was this more in evidence than in the Beethoven.

This quartet is not the standard gorously virtuoso type of ensemble Their immaculate ensemble and fleet technical facility are subordinated to the music more than one normally hears. Here was a distinguished group of players who left no doubt that they are among the ranking chamber ensembles to be heard today.

Andres Segovia . . . Guitarist

Town Hall, Jan. 8 .- Making the guitar sing with poignant intimacy, Andres Segovia opened the first of his annual series of concerts with Six Little Pieces for Lute from the 15th Century (Modern Notations by Oscar Chilesotti). This master's artistry made each of these short works emerge with the gleam of a precious jewel. He held their simplicity in hand with every delicate vibrato. He pursued the flowing sequence of harmonies with out ever smothering them in virtuosic

Louis Couperin's Passacaille was so richly conceived that it became a fantasy of dynamic coloration, in which every climax was veiled in different subtleties of shadings and textures. The same was true of Two Sonatas of Domenico Scarlatti, where the sophis-ticated rhythmic and harmonic ideas were handled with the utmost taste. There was an airy expansiveness Mr. Segovia's interpretations which made these brilliant 18th-century works rise far above the dainty divertimento category.



Dr. I. W. Schmidt Andres Segovia

Alexander Tansman's contrived and imitative "For Segovia" made up most of the latter half of the program. It is pleasant music, but by no means original, and if it were not for the fact that Mr. Segovia ended his progrom with Albéniz's stirring "Sevilla" it would have been a letdown. Under the fluidity of his silken fingerwork he brought out the rhapsodic intensity of the Albéniz work with a love and of the Albeniz work with a local understanding that could have come only from a fellow countryman.

—R. L.

Miriam Burton . . . Soprano

Carnegie Recital Hall, Jan. 8. — Miriam Burton, winner of the 1954 Marian Anderson Award and of the 1958 Jugg Award, gave a recital in the Young Masters Series. She displayed a confident and dignified stage bearing and a large and richly expressive voice, and gave emotional conviction, if not always subtley, to everything she sang. Her level of technical she sang. Her level of technical achievement was superior. Absolute authority was not quite hers in the highest vocal range, but the low tones of a mezzo-soprano came out in a marvelously rich blaze of excitement in "Polo", the last of Falla's Seven Spanish Folk Songs. These songs were

recreated in a variety of lively colors.

The scope of her program was large, from arias by Purcell, Doni and Bach through Debussy's "Chanson de Bilits" to the Seven Early Songs by Alban Berg. The lightness and charm of the Debussy songs were sym-pathetically conveyed, and her singing of the Berg songs was melodically sustained if not unusually sensitive. Three "Litanies" by John Carter were sung with the composer at the piano. They are secular, well anchored in their tonality, lyrically convincing, and harmonically rich. Jonathan Brice was a warm, capable and perceptive accompanist.

June Baird Soprano

Carnegie Recital Hall, Jan. 9, 5:30 p.m.-Miss Baird had chosen a disp.m.—Miss baird had chosen a dis-criminating program, including an aria from Gluck's "Il trionfo di Clelia", four songs by Brahms, five by Hugo Wolf, Mussorgsky's affecting "The Nursery" and songs by Ravel, Fauré, Chausson, Griffes, Craig, and

She is an attractive young lady with an equally attractive voice. range is not extensive, but she was able to project Ravel's "La Flûte en-chantée" with style and conviction. In the Brahms and Wolf songs, Miss Baird proved to be a dependable interpreter, although the quality of her voice was not always as gratifying as one would have liked.

The soloist's selection of songs in Ine soloist's selection or songs in English was choice, especially the final offering, "The Mountains are Dancing" by Duke. Miss Baird's recital was one of the more interesting of the season by young artists. ing of the season by Joans At the piano was Nathan Price.

—W. L.

Other Recitals

Other recitals of interest included one by Mary Jedele, pianist, at Car-negie Recital Hall on Dec. 27. Miss Jedele is one the faculty of Baylor University.

DANCE in New York

Night Shadow

Balanchine Ballet at City Center

The New York City Ballet added George Balanchine's "Night Shadow" to its repertoire on Jan. 6 at the City Center in a production that compared well with those of three other companies that have done this work here. Balanchine created "Night Shadow" Balanchine created "Night Shadow" for the Ballet Russe de Monte Carlo, which presented it for the first time here on Feb. 27. 1946, with Alexandra Danilova as the Sleepwalker. In 1948, the ballet company of the Marquis de Cuevas performed the work during its visit. A memorably beautiful perrormance was given by the Royal Danish Ballet on Sept. 21, 1956, under the title "La Sonnambula", with Margrethe Schanne as the Sleepwalker and Henning Kronstam as the Poet.

Although it is anything but typical of Balanchine, this ballet is haunting and Romantic in the original early 19th-century sense of the term. Vit-torio Rieti has used Bellini's music tactfully and tellingly, and the André and Esteban Levasseur costumes Frances scenery and lighting are also effective and handsome. John Taras, who makes an imposing figure as the

Baron, has staged the work smoothly.

Ideal as the Sleepwalker and the

Poet were Allegra Kent and Erik Bruhn. Miss Kent's bourrées were a miracle of fluid beauty, and she sus-tained the dreamlike atmosphere of the action unfalteringly. Noble and elegant in motion and mime was Mr. Bruhn's Poet. Jillana made the Co-quette a vivid figure.

Notably excellent was the dancing

of Suki Schorer and William Weslow, as the Blackamoors; and Edward Villella, as Harlequin, Mr. Villella was not only technically brilliant, but he created a genuine character. other divertissements were spiritedly, if less ably, performed. Robert Irving. as always, was a sensitive and aristo-cratic conductor.

The evening also brought an elo-

quent performance of Todd Bolender's profoundly moving ballet "The Still Point", with Melissa Hayden and Jacques d'Amboise as the frantically unhappy girl and the boy whose love calms and saves her. The others in the cast-Jillana, Roy Tobias, Francia Russell, and William Weslow-also deserve praise. Hugo Fiorato conducted the Debussy music forcefully. Also on the program were "Interplay" and "Stars and Stripes". —R. S

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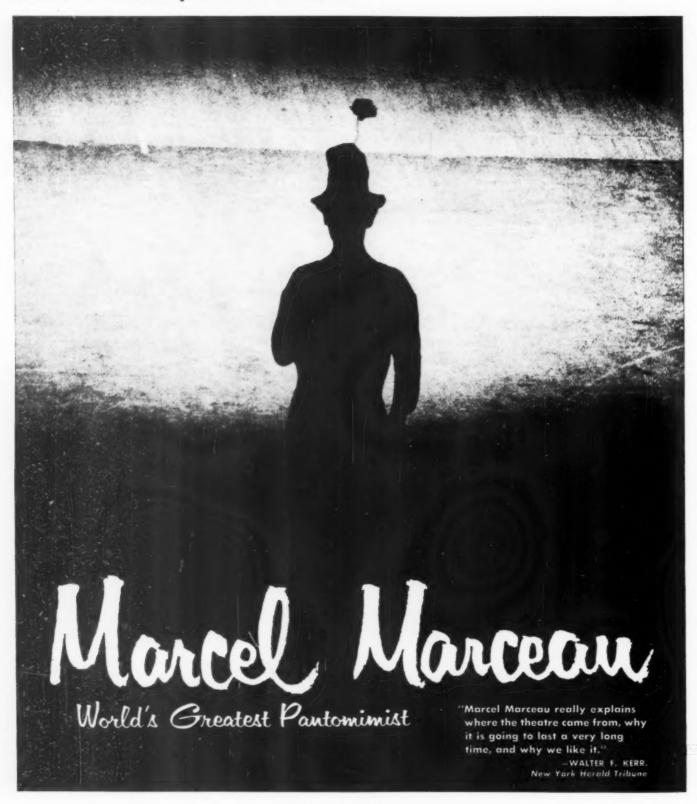
The instrumental accompaniment includes the American five string banjo, the Spanish guitar, percussion instruments from hongos to the African Finger plano. The blending of movement with the dramatic lighting, colorful costumes and staging combine to make this concert an evening of numical distinction, unlike any choral presentation brought forth on the concert stage.

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OPERA at the Metropolitan

Le Nozze di Figaro

Dec. 21.-Laurel Hurley sang her first Susanna of the season in this performance. Miss Hurley has proved to be ideally cast in the role since she first sang it at the City Center some years ago. Since then, she has polished and refined her characterization. Her voice, too, retains its youthful freshness and flexibility. In this performance, she not only projected the role, in all its ramifications, visually and aurally, but she also pro-vided one of the most spellbinding



Louis Melancon

Laurel Hurley as Susanna moments in the opera with her ex-

quisitely phrased and sung "Deh vieni, non tardar"

Lisa Della Casa, in her familiar role as the Countess, supplied another with her memorable singing of "Dove sono". Miss Della Casa, like the other seasoned Mozarteans in the cast, was in top form. These included Cesare Siepi (Figaro), Mildred Miller (Cherubino), Regina Resnik (Marcellina) Ezio Flagello and Gabor Carelli (Dons Bartolo and Basilio), Robert Nagy, Lawrence Davidson, Teresa Stratas, Charleen Clark and Dorothy Shawn. Kim Borg, the season's new Count Almayira, has not worked Almaviva, has not worked himself into the role as yet. Erich Leinsdorf conducted with spirit and -R. K insight.

Cavalleria Rusticana Pagliacci

Dec. 22.—At this performance Mary Curtis-Verna sang her first Santuzza at the opera house, with Jussi Bjoerling as Turiddu and with Dimitri Mitropoulos as conductor. The soprano's portrayal may gain much in subsequent performances, as she was obviously hampered by nervousness—or by having had in-sufficient rehearsal-time—at this performance. Though her singing in middle register was mostly even, Miss Verna showed a tendency to scoop when Mascagni took her above the staff, while she tended to push the low notes. Mr. Bjoerling, as Turiddu, gave once again an example of fine musicianship. Helen Vanni, singing her first Lola of the season, gave a fresh and very appealing interpreta-tion of the part. Thelma Votipka's faithful Mama Lucía rounded out the

In "Pagliacci", Cornell MacNeil replaced the indisposed Leonard Warren. Frank Guarrera, in his first Silvio of the season, sang with appealing persuasiveness. Others in the cast were: Lucine Amara, Dimiter Uzunov, Charles Anthony, Roland Miles and

Tristan und Isolde

Dec. 23.-Ramon Vinay made his first appearance of the season as Tristan at this performance. Mr. Vinay had been scheduled to sing the role at the opening performance of this new production, but was unable to do so, due to illness. His voice was solid and sure throughout and it soared with a dark-hued bigness in the third act in moments like "Isolde kommt, Isolde naht!" The second act, "O König, dass kann ich dir nicht sagen" and parts of the "Liebesnacht" were delivered in a manner which showed Mr. Vinay's ability to sing a marvelous sustained legato. He was uncomfortable in the first act finale and his second act entrance, but his singing of the third act was memor-

Birgit Nilsson again gave a glowing superb performance as Isolde and supero performance as Isoide. The remainder of the cast included Jerome Hines, Walter Cassel, Irene Dalis, Calvin Marsh, Louis Cgarro, Paul Franke, and Charles Anthony, Kurt Boehm conducted. —J. Å.

Fanst

Dec. 24.—This performance marked the first appearance of the season of Nicolai Gedda as Faust, George London as Méphistophélès, and Rosalind Elias as Siébel. Mr. Gedda once again proved that he is one of the finest artists at the Metropolitan. He is a thorough musician whose innate good taste, perfect diction, and impeccable pitch are always a joy.

George London is one of those rare

operatic artists whose acting is as fine as his singing. Every gesture is telling, every moment, meaningful. This his handsome voice, made the Devil an exciting characterization. Miss Elias was excellent in the role of Siébel, although she was ill-advised to attempt the B flat in her flower aria. The remainder of the cast was familiar: Elisabeth Soederstroem, Robert Merrill, Thelma Votipka, and familiar: Roald Reitan. I can not agree with all of Jean Morel's tempos. He took "Chorale des epées" too fast, but made up for it by taking the finale of the Kermesse too slow. The end of the "Jewel Song" was overly broad and his brisk tempos robbed the final trio of its majesty.

Dec. 25.—One of the most amazing qualities of great artists is their power to remint the works which they perform, a power which was memorably demonstrated by Leonie Rysanek when she returned to the politan on Christmas night to sing the title role of Verdi's "Aida". Throughout the evening, I found myself "rediscovering" subtle musical nuances and dramatic touches in this miraculous score. And, most important of all, the classic grandeur of Verdi's music became crystal clear. Like the illustrious Elisabeth Rethberg. Miss Rysanek sings Verdi as spaciously, as immaculately, and as sensitively as she would sing Mozart. This does not mean she robs it of its

theatrical heat and energy; just the opposite; she combines dramatic in-tensity and insight with scrupulous regard for the musical and verbal text.

Such phrases as the exquisite "O esche valli, o queto asil beato" in the Nile Scene had a haunting beauty that lingers in one's memory. At the other end of the scale, such things as that tremendous phrase on "colpir in the Triumphal Scene in which voice soars fortissimo to a high B flat and descends in four triplets to a pianissimo found Miss Rysanek equally consummate as a singer. Needless to say, the audience left no doubt about its appreciation of this revelatory performance.

Also new to the cast this season were Kurt Baum, as Radames, and Ezio Flagello, as the King, Mr. Baum performed with dignity, but he was not in best vocal form and he had trouble with top phrases. In that final "si schiude il ciel", he was unable to obey the dolcissimo and spoiled Miss Rysanek's heavenly phrase. Except for forgetting once or twice to remain forbidding and becoming much too jolly for an Egyptian King, Mr. Fla-gello was admirable, both vocally and dramatically

Others in the cast, in familiar roles, Cornell MacNeil (who sang with the same kind of lofty artistry as Miss Rysanek), as Amonasro; Nell Rankin, as Amneris; Cesare Siepi, as Ramfis; Robert Nagy, as a Messenger; and Helen Vanni, as a Priestess. The ballet again gave a spirited per-formance of Zachary Solov's new choreography.

Fausto Cleva, too, felt the gala nature of the evening, and conducted with special eloquence. -R. S.

Der Rosenkavalier

Dec. 26, 2:00-Strauss's marvelous tragicomedy returned to the repertoire after a season's absence in a per-

formance that was inspired both on stage and in the pit. Oskar Czerwenka, the young Austrian bass, made his debut with the Metropolitan Opera com-pany in the role of Baron Ochs. And several of the other artists took their roles for the first time at the Metro-politan: Christa Ludwig, as Octa-vian; Elisabeth Soederstroem, as Sophie; Belen Am-paran, as Annina; Norman Scott, as the Police Commissary; Gabor Carelli, as the Princess's Major-domo: Osie Hawkins, as the Notary; and, last but far from least, Eugenio Fernandi, as the Sing-

In familiar roles were Lisa Della Casa as the Marcasa as the Mar-schallin; Ralph Herbert as Faninal; Thelma Votipka, as Marianne; Ales-sio De Paolis, as Valzacchi; and, in the lesser, but color-ful, roles, Paul Franke, Jane Kirwan, Lexi Jones, Dorothy Shawn, Mary Fercana, Harry Jones, Hubert Farring-ton, Kurt Kessler, Marsha Warren, Joseph Folmer, John Trehy, Lou Marcella, and Edward Ghazal.

One would never have guessed from this harmonious and beautifully coordinated performance that most the principals were new to their roles at the Metropolitan. Mr. Czerwenka, who was born in Linz in 1924 and is a member of the Vienna Staatsoper, was an Hogarthian figure of an Ochs, of Falstaffian proportions and gusto, with vocal vitality to match.

He made the character younger than those we usually encounter, which was all to the good, and his emphasis upon Ochs's coarseness was unspar-ing, but confined mainly to his acting and not his singing, which was as it should be. Aside from the notorious low E at the end of Act II, he sang with ease and flow, to which polish will doubtless be added as he grows older and wiser. The audience took him to its heart.

Miss Ludwig was a superb Octavian. Not since Rise Stevens triumphed in this role when she came to the Metropolitan have we had a singer who so completely filled its requirements: a large, dark, voluptuous voice, the ability to enact an impetuous boy convincingly, and a feeling for Strauss's soaring lines.

It has been plain for some time that Miss Soederstroem is an actress of extraordinary skill and sensitivity, and her Sophie was not only dewy fresh, but a wonderful portrait of a headstrong but charming girl. She took the silvery arabesques of the presentation scene beautifully in her stride, and she was equally resource ful in other vocal episodes.

Another admirable performance was that of Miss Amparan. Strauss



Oskar Czerwenka, as Ochs, and Elisabeth Soeder-stroem, as Sophie, in "Der Rosenkavalier"

OPERA at the Metropolitan

(Continued from page 23)

uses this figure to poke fun at Italian opera (notably in Act III), and Miss Amparan made the most of the vir-tuosic as well as the satirical aspects

of her part. Mr. Fernandi had the formidable voice and breath to make the aria of the Italian tenor thoroughly enjoyable. And all of the other newcomers a quitted themselves very well, as did

the rest of the cast.

Although Lisa Della Casa has sung the role of the Marschallin before, she has never, perhaps, sung it so searchingly, so heartbreakingly as at this performance. Especially in the monologue in the first act, she had the audience breathless with concentration. Her face grew old and bitter with anguish before our eyes, and she made the gallantry as well as the clairvoyance of this wonderful woman plain to us. Again in Act III, the suffering veiled by dignity and compassion was beautifully conveyed. The trio was sung by all three artists in a way that left us all limp.

To Erich Leinsdorf we also owe thanks for an untring emotionally.

thanks for an untiring, emotionally alive, and musically discerning performance. He even held the attention of the audience with the amazing prelude to Act III with its mixture of fugal dexterities with tarantella insouciance. Altogether a banner achievement, with the Rolf Gerard scenery and costumes as fresh and handsome as ever. Luckily, the performance was broadcast, so that mil-lions instead of thousands could en--Robert Sabin

Carmen

MARCO

Dec. 26.—This performance of "Carmen" brought Lucine Amara's first appearance as Micaela of the

season and Frank Guarrera's first appearance as Escamillo of the season. The addition of heavier roles at the Metropolitan this season has not harmed Miss Amara's ability to sing Micaela in a lovely, light, clear voice. Jean Morel, who conducted, pressed her a little too much in the third act aria, where more leisurely tempos would have been to Miss Amara's vantage. Hers was some of the rare discernible French of the evening.

Mr. Guarrera made a dashing Escamillo, but on this occasion his singing was somewhat pushed and lacking in color. The remainder of the cast was familiar: Jean Madeira, Dimiter Uzunov, Louis Sgarro, Clifford Har-vuot, Teresa Straras, Margaret Rog-George Cehanovsky, and Paul gero. Franke

Carmen

Jan. 1.—The first performance in 1960 at the Metropolitan featured Belan Amparan's first Carmen at the Miss Amparan, a native of Texas who was brought up in Mexico City, has been heard to advantage in a wide variety of roles since her Metropolitan debut on Nov. 29, 1956. But she had not undertaken anything as challenging as Bizet's heroine.

If she had debut nerves, she gave no indication. Her singing was relaxed and her acting, while not as vivid in the death scene as some singers play it, was convincing. This was a believable figure, a Carmen with vitality

and soul.

Miss Amparan's rich mezzo-soprano is ideal for Bizet's musical line. forced on occasion especially in the turbulent scene which opens the Second Act. But for most of the evening her voice was under good control, and her tone was mellow and

appealing.

There were debuts in smaller parts. Charles Kullman sang his first Remendado at the Metropolitan, and Miss Vanni was heard for the first time this season as Mercedes. Both turned in good performances in this eighth presentation of the season. Dimiter Uzunov and Frank Guarrera were again in the cast, and Lucine Amara was appealing as usual, as Micaëla. Jean Morel conducted.

Macbeth

Jan. 2, 2:15 p.m.—The Metropoli-n's new "Macbeth" returned this season better than ever, with the cast substantially unchanged from last year. Absolutely transcendent were Leonie Rysanek, as Lady Macbeth, and Leonard Warren, in the title role. With sensitive collaboration from Erich Leinsdorf and the orchestra, they not only sang their solo arias magnificently but made such duets as the "Fatal mia donna!" of Act I, Scene 2, incredibly gripping.

I do not think I have ever heard

more consummate control of dynamics and of dramatic emphasis conveyed through intricate vocal figures than in this duet. What good fortune that this was broadcast, so millions throughout the land could know what great singing is being heard at the Metropolitan today, that we, too, have our Golden

Age of Song.

There were two newcomers to the cast: Daniele Barioni, as Macduff, and Teresa Stratas, as the bloody child who appears to Macbeth in Act III, at the witches' cave. Mr. Barioni sang the "Ah, la paterna mano" movingly, albeit too strenuously; and Miss Stratas brought atmosphere to her brief encounter with Macbeth.

Jerome Hines was again a mellow-oiced and touching figure as Banquo. William Olvis sang with notable vitality as Malcolm. Carlotta Ordassy and Gerhard Pechner, as the Lady-in-Attendance and Physician, contributed to the emotional magic of Miss Rysanek's Sleepwalking Scene. And the others were also in top form: Louis Sgarro (A Warrior), Osie Haw-

kins (A Murderer), and Mildred Allen (A Crowned Child). The ballet was of help in making Verdi's weak music for the Witches more palatable, with its grotesque

dancing and mime

Mr. Leinsdorf obtained equally admirable results from the stage and the pit. He has made some changes (mostly to the good) in this season's production. Acts I and II remain the same. But in Act III, he omits the scene between Macbeth and Lady Macbeth, in which she confronts him on the heath after his second en-counter with the witches. This is replaced by the slow section of the ballet music, accompanying the ap-pearance of Hecate, which is played as a prelude to Act IV, and eliminates third intermission. (Since Metropolitan does not have a revolv-ing stage or other modern devices, the frequent scene changes are a severe problem to the producer).

roblem to the producer).

The silly basket shields and posies in the battle scene, Act IV, Scene 4, have been happily eliminated. The curtain closes while the orchestra plays the battle music. The combat between Macbeth and Macduff is omitted, and Macbeth dies alone on tage. Then the final choral passage. stage. Then the final choral passage with Macduff and Malcolm leads to

the end.

The chorus was again deeply impressive, not only in the monumental "Schiudi, inferno, la bocca", of Act I,

Scene 2; the choral finale of Act II; and the heartsearching "Patria oppressa", of Act IV, Scene 1; but in the assassins' chorus of Act II, Scene 'Chi v'impose unirvi a noi?' this, the deft pianissimo singing added an ominous touch to what might have eemed trivial.

Pelléas et Mélisande

Jan. 2.-Kim Borg's dark voice was a potent asset in his interpretation of the role of Golaud, which he was singing for the first time at the Metropolitan in this performance—particularly since the Pelléas, Theodor Uppman, is a baritone. It leant the characterization a menacing quality that accorded well with the strength and muted violence of his movement. But the very darkness of the voice should have made Mr. Borg even more careful of his articulation, so important in "Pelléas", which left a good deal to be desired. The orchestra played exceptionally beautifully for the conductor, Jean Morel, and the cast included Victoria de los Angeles, as Mélisande; Giorgo Tozzi, as Arkel; Regina Resnik, as Geneviève; Mildred Allen, as Yniold; and Clifford Harvuot, as A Physician.

Aida

Jan. 6.—This performance brought the first appearances of the season of the first appearances of the season of Irene Dalis, as Amneris, and Cesare Bardelli, as Amonasro. Miss Dalis is an excellent Amneris. She was out-standing in the judgment scene, where she welded the intensity of her voice with the dramatic action in such a way that the entire scene was grip-ping and exciting. The voice needed greater flexibility for moments like the beginning of Act II.

beginning of Act II.

Mr. Bardelli's Amonasro is appropriately rough and belligerent without ever being coarse. A bit more suppleness in his appeal to the King, and in his lyric moments in the Nile Scene would enhance his characterization. The remainder of the cast, Lucine Amara, Ezio Flagello, Dimiter Uzunov, Cesare Siepi, Robert Nagy, and Helen Vanni, was familiar. Fausto Cleva kept the performance wellwell-

La Traviata

Jan, 7.—The first appearances at the Metropolitan Opera of Mary Curtis-Verna, Nicolai Gedda, and Joan Wall, as Violetta, Alfredo, and Flora, respectively, made this a per-

formance of great interest.

Miss Curtis-Verna has not done the role of Violetta for several years. She was ready to depart from Europe when Victoria de los Angeles became indisposed and she graciously agreed to sing. She was perceptively nervous in the first act and sang unevenly. But after this her performance increased in vocal sureness and dramatic credibility, climaxing in a truly moving last act. Her top tones were not too se-cure, but she wisely avoided forcing them. Instead of a purely bravura performance, she created a Violetta that had a fragile, limpid quality to it. Her diction was uneven and sometimes muffled.

Nicolai Gedda's Alfredo is so ideal that it is a pity he has not done the role here before. His youthful aprole here before. His youthful ap-pearance and caressing voice were a delight. Mr. Gedda is as secure, styl-istically, in the Italian repertoire as he is in the French. His diction was a model, of how Italian should be sung, and he showed what a pleasure Al-fredo's music can be in the hands of

an artist.
Joan Wall's Flora was noteworthy

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for sureness and ease. Miss Wall is equally attractive to see and hear. Fausto Cleva conducted the score for rausto Cieva conducted the score for the first time this season, and though his tempos were on the brisk side, they never distorted the music. The remainder of the cast was familiar: Cornell MacNeil, Gabor Carelli, Calvin Mark George Cohorough, Louis vin Marsh, George Cehanovsky, Louis Sgarro, Lou Marcella, and John Trehy. Mildred Allen substituted for Teresa Stratas as Annina. —J. A.

Faust

Jan. 8.—At this performance of Gounod's "Faust", Eugenio Fernandi appeared in the title role for the first time at the Metropolitan. Mignon Dunn also made a first appearance as Marthe, which she handled ex-

Mr. Fernandi was in excellent voice, and although his acting still left much to be desired, he projected himself into the romantic require-ments of the role.

Taking their roles for the first time this season were Margaret Roggero, a dependable Siébel; Frank Guarrera, an heroic Valentin; and Calvin Marsh in the brief role of Wagner. Elisa-beth Soederstroem, the appealing Marguerite, and Cesare Siepi, a dashing dandy of a Mephistopheles, had sung in earlier performances of the opera. Jean Morel conducted.

The Gypsy Baron

Jan. 9.—Two Metropolitan "firsts" had been scheduled for this performance, and two there werethe two that had been planned! Thel-ma Votipka took the role of Mirabella for the first time, as scheduled, but the other "first" was Ralph Her-bert, who replaced Walter Slezak, who was indisposed, as Szupan. William Olvis, who had been scheduled to sing Barinkay for the first time, was also indisposed, so Nicolai Gedda stepped back into his familiar role.

Both of the newcomers were com-pletely charming. Miss Votipka not only had the ample girth required for the role but an ample and fresh-sounding voice to go with it, and her Mirabella won many a chuckle from the audience. Mr. Herbert (who knows the Strauss operaties in their the audience. Mr. Herbert (who knows the Strauss operettas in their authentic Viennese style) was a lusty Szupan, who could really sing the part. Other principals, in familiar roles, were Lisa Della Casa (Saffi), Regina Resnik (Czipra), and Laurel Hurley (Arsena).

There were actually two other "firsts", Lolita San Miguel and Donald Martin, in the Gypsy solos in Acts I and II. They danced them with an animal intensity combined with a cleanness of line and phrasing that made them look much better than they had at the premiere, performed by less finished artists. Violette Verdy, partnered by Scott Douglas. was as enchanting as ever in the Court Ballet. Erich Leinsdorf ob-tained a spirited performance from the tireless Metropolitan Opera Or-

Other Performances

On Dec. 29, Mildred Allen sang her first Poussette in "Manon" at the Metropolitan. Paul Franke made his first appearance of the season as Goro in "Madama Butterfly" on Dec. 30. Nicolai Gedda sang his first per-formance of the Italian tenor in "Der Rosenkavalier" at the Metropolitan on



The American Opera Society's presentation of Part II of Hector Berlioz's "Les Troyens". Robert Lawrence conducts, and the soloists are, left to right, Chester Watson, Regina Sarfaty, Regina Resnik, Frances Wyatt, Richard Cassilly, William Lewis, Glade Peterson, and Kenneth Smith

Les Troyens

Berlioz Opera Disappoints in Concert

Carnegie Hall, Dec. 29.—There is an interesting category of operas which can never die, but never quite which can never die, but never quite manage to live, either, at least in the theatre. To this has belonged "Les Troyens" of Hector Berlioz in the century since its composition. Per-haps because it brought the composer such heartbreak, historians and critics have used it as a symbol of misunder-stood and neglected genius. But is it? After hearing the first part, "La Prise de Troye", which the American Opera Society followed with the second, "Les Troyens à Carthage", on Jan. 12, in the first known complete American performance in French, I must confess that the question remains open

Of course, one can never judge an opera adequately from a concert veron; and this was the first time that had heard the score. But several things seemed quite clear: the music is very uneven, tremendous passages alternating with feeble ones; Berlioz does not have the infallible theatre instincts of Wagner and Verdi, who always find a melodic and harmonic language and a dramatic emphasis that keep their operas moving and alive; and, ironically, the music sounds very static and old-fashioned—it looks back to Gluck and others rather than forward. In concert form, much of this first part seemed, frankly, boring. (Some day, after more study and chances to hear performances in the opera house, I may want to eat these

Labor of Love

In any case, we should thank the American Opera Society for this formidable labor of love. Sir Thomas Beecham was ill, and unable to conduct, but fortunately, Robert Law-ence, associate conductor of the Society, is a Berlioz enthusiast of many years standing, and he led a devoted and knowing, if not inspired, performance.

The finest singing of the evening

(and the only completely understandable French) was that of Martial Singher, who had the inestimable advantage of being French and knowing the grand classic style as it is handed down and taught in France. For Choroebus, Berlioz has written some of his most magical music, and the scene between Cassandra and her be-trothed was one of the most affecting.

The role of Cassandra was con-ceived for a mezzo-soprano, and Eleanor Steber did not seem comfortable in it, either vocally or tempera-

mentally. But Miss Steber has a beautiful voice and a superb tech-nique, and she threw herself into this heroic role with an abandon that won her an ovation. Another performance more notable for excitement and volume than for stylistic refinement and psychological perception was that of

Richard Cassilly, as Aeneas.

Others in the large cast were Kenneth Smith (Trojan Soldier and Pantheus), Chester Watson (Priam and Hector's Ghost), Glade Peterson (Helenus), Regina Sarfaty (Hecuba). and Frances Wyatt (Ascanius). The chorus had been well trained by Margaret Hillis and the orchestra was adequate-but not more. Some of the most stirring singing was in the superb octet with chorus and the other en-

There is much marble as well as stucco in this curious, paradoxical, reactionary and prophetic work. The scoring and harmony alone are unique. But it simply does not have the spark of dramatic and musical vitality that signalizes every successful opera from "Trovatore" to "Tristan".

Carnegie Hall, Jan. 12.-The Amer-Carnegie Hail, Jan. 12.—The American Opera Society on Jan. 12 gave the second half ("Les Troyens à Carthage") of its concert performance of the two-part version of Berlioz's "Les Troyens", with resounding public success. Once again Robert Lawrence

stepped in to conduct.

The cast included Regina Resnik (Dido), Regina Sarfaty (Anna), William Lewis (Iopas), Frances Wyatt (Ascanius), Kenneth Smith (Pantheus and First Soldier), Richard Cassilly (Aeneas), Chester Watson (Mercury, Second Soldier, and the Ghosts of Choroebus, Hector, and Priam), Chorocous, Hector, and Friam, Glade Peterson (Hylas), and Eleanor Steber (Ghost of Cassandra). Martial Singher, who was to have sung the roles of Narbal and the Ghost of Characteristics. Choroebus, was indisposed, and he was replaced by Mr. Smith and Mr.

At first hearing, I must regretfully

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repeat what I said about the first part of this work, which caused Berlioz so much anguish and defeat. Marvelous as some of the set pieces are, fasci-nating as the workmanship frequently is, it simply does not come alive dramatically

But the second part of "Les Tro ens" is far stronger than the first. The septet in Act III is even more exquisite than the rhapsodic descriptions of the commentators claim, and there are stirring ensembles and solos, though none of them quite manager to achieve supreme operatic force and continuity.

Miss Resnik sang with emotional

conviction as well as golden tone; Mr. Cassilly was far kinder to his ringing top tones than he had been in the first half; and the other singers gen-erally acquitted themselves well, as did the chorus. But stand nobody's French. But I could under-

stand nobody's French.

Once again, Mr. Lawrence earned our gratitude for a vigorous and workmanlike performance, although one missed the peculiar magic of that great Romantic, Sir Thomas, in such passages as the famous "Royal Hunt". The Symphony of the Air again per-

It was an extremely valuable ex-perience to hear this still-controversial and, though I am a regretful dissenter from greeting it as a shame-fully neglected masterpiece. I am grateful to have become acquainted with its many brilliant and utterly original ideas. -Robert Sabin

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ORCHESTRAS in New York

Scherman Conducts Berlioz Cantata

The Little Orchestra Society, Thomas Scherman, conductor. Flor-Simoneau, tenor; Martial Singher, baritone; Jan Rubes, bass; and the American Concert Choir, Margaret Hillis, music director. Carnegie Hall, Dec. 21:

"L'Enfance du Christ" Berlioz

The performance by Thomas Scher-man and the Little Orchestra Society this marvelous work is an established holiday event. The soloists were headed by Leopold Simoneau, whose eloquent and musical delivery of the narrator was the high point of this year's performance. Martial Singher gave a polished account of Herod and Joseph with his usual immaculate dic-tion. Florence Kopleff did not seem too comfortable in her upper range in spots such as "Arrivé à Sais", but her middle voice was always rich and warm. Jan Rubes was excellent as "Le Père". Margaret Hillis' chorus was one of the outstanding assets of the evening especially in spots like the end of part I, and "L'Adieu des Bergers". The orchestra's ensemble was poor in the "Danse cabalistique" and the Overture to "La Fuite en Egypte", and in general sounded underrehearsed.

Oratorio Society Sings Messiah

Carnegie Hall, Dec. 22—Under its new conductor, T. Charles Lee, the Oratorio Society of New York gave its 136th annual performance of Han-del's "Messiah". Mr. Lee approached this masterpiece with firm conviction, this masterpiece with irm conviction, never letting the work drag or lapse into dullness. He controlled the fugal choruses, particularly "For Unto Us a Child Is Born" and "His Yoke Is Easy", allowing their contrapuntal textures to speak clearly, His feeling for the work was straightforward and unpretentious

Of the four soloists, which included Barbara Troxell, soprano, James Wainner, tenor, and Violet Serwin, contralto, the singing of Yi-Kwei Sze, bass, was outstanding. His interpreta-tions of "The People That Walked in tions of The Feople That Watked in Darkness", "Why Do the Nations So Furiously Rage" and "The Trumpet Shall Sound" were charged with dig-nity and musicality. The chorus sang, if not always accurately, with a very real appreciation and enthusiasm for the nobility of the work. —R. L.

Schneider Conducts Vivaldi Program

New School Auditorium, Dec. 27 -Adding more coals to the fires of adoration which Antonio Vivaldi is presently enjoying, Alexander Scheider conducted a chamber group in a program devoted to seven Vivaldi concertos. With Albert Fuller at the harpsichord, Mr. Schneider conducted performances which were admirable for their zest, but somewhat lacking in their ensemble. In the Concerto in G major for 2 violins, 2 cellos, strings and cembalo, Mr. Schneider took the first movement at such a fast clip that all we could hear was a blurry sound, while the instrumental balance in the Concerto in D minor for strings and cembalo was overveighted by the heavy playing of Mr.

Walter Trampler's playing of the Concerto in A major for viola

d'amore, strings and cembalo was done with élan, but there were some annoying problems of intonation and pitch. The Concerto in C major for 2 oboes, 2 clarinets, strings and cembalo, the Sinfonia in B minor, the Bassoon Concerto and the Concerto in C major "Per la Solennita di S. Lowere all done in a clear-cut renzo' fashion.

capacity audience, many young people in the aisles, shared Mr. Schneider's abundant joy in the music. It would be a pleasure if Mr. Schneider in future concerts would turn his attention to some of the other masters of this period, such as Pergolesi, Corelli, Marcello, and Locatelli, who also wrote some very beautiful music. —R. L.

Scherman Conducts **Judas Maccabaeus**

Carnegie Hall, Dec. 28.-Thomas Scherman gave us a delightful Christ-mas present in the form of that "occasional" piece that has lasted down the centuries—Handel's "Judas Mac-

All Hanoverian England breathed sigh of relief when the Young Pretender's hopes were drowned in blood on the field of Culloden on April 16, 1746. Only three months later Handel began to compose an oratorio honoring the Duke of Cumberland, younger son of George II and the conquering

He took as an historical parallel Judas Maccabaeus, the Jewish hero who had fought in 166-161 B.C. against the Seleucid King Antiochus IV, who wanted to subjugate Judaea as a Hellenistic colony. Judas's victory is celebrated to this day in the festival of Hanukkah.

From its first performance, on April 1, 1747, the oratorio proved popular, and it was welcomed by the Jews of London, for it presented a member of their race as a hero and not as a caricature motivated by re-ligious hatred and popular prejudice.

Although it may not rank Handel's greatest oratorios, taken as a whole, "Judas Maccabaeus" does contain things that only he could have written. Among these are the choruses "Mourn, ye afflicted children", the superb "O Father, whose Almighty Power" (one of the several masterpieces of fugal writing in the score), and the exquisite "Tune your harps" (Handel in that lyrical and fanciful mood that is quite as memorable as his grandiose moments). Nor do many of the solos fail to reach the heights such as the "Come, ever-smiling Lib-erty" (which triumphs over the stilted text), "Ah! Wretched Israel" (in which sheer melodic beauty and dramatic power are completely fused). the hair-raising "Sound an alarm" and the duet, "O lovely peace".

Mr. Scherman had made a genuine effort to achieve Handelian style and proportions, although he should not have attempted to conduct and play the continuo on a "castrated" piano sounded neither like a harpsichord nor a piano, but something unpleasantly in between. He obtained spirited singing from the Choral Art Society, of which William Jonson is director, and from the orchestra and soloists. These latter were Jan Peerce (Judas Maccabaeus), Martina Arroyo (First Israelitish Woman), Helen Vanni (Second Israelitish Woman), John McCollum (Israelitish Man), and Gregory Simms (Simon). All were admirable except Mr. Simms, McCollum (Israelitish Man

who did not measure up to the others in vocal clarity and expressive authority, although he handled his role ac-ceptably. A large audience gave Mr. Scherman, the performers, and Handel an ovation at the close. Please, may we have more of the same?—R. S.

Philharmonic Launches Mahler Festival

New York Philharmonic, Dimitri Mitropoulos conducting. Carnegie Hall, Jan. 2:

MAHLER FESTIVAL—PROGRAM I Grand Fugue, Op. 133 (arr. Weingartner) Beethover Symphony No. 5 Mahler Beethoven

Nothing that the New York Philharmonic has done under the brilliant leadership of Leonard Bernstein is more welcome or more farsighted than its Mahler Festival, which opened with the above program at the "preview" on Dec. 31. Not only is this great orchestra commemorating the 100th anniversary of Mahler's



Dimitri Mitropoulos

birth (at Kalischt, Bohemia, on July 1860) and the 50th anniversary of his first season as conductor of the New York Philharmonic (1909-10), but it is paying an historic debt to an artist long misunderstood.

Mahler (as every intelligent and in-formed critic and historian knows) has been a major influence in the music of the 20th century. Leading composers in many lands, from Shostakovich in Russia to Copland in America, have been heavily and grate-fully in debt to him. And his noble, impassioned, uncompromising has set a glorious example. As a conductor as well as a composer, he literally burned himself out in the agonizing attempt to achieve his agonizing attempt to achieve his ideals. The Mahler symphonies are the diary of a giant—strange, child-like, grotesque, if you will, but a man of towering genius.

To open this exciting festival Dimi-

tri Mitropoulos conducted an inspired performance of the Fifth Symphony, so eloquent that the huge work ac-tually seemed short. One might differ about certain details of this interpretation (desiring a more heroic treat-ment of the opening funeral march, for instance), but one was completely convinced by it. The orchestra played with the glow, the abundance that this music requires, and the rapport be-tween the conductor and the men was a joy to observe. The work enjoyed a triumphant success with the audience at the Jan. 2 concert which I heard and (according to reliable re-port) at all of the others.

For some 30 years (since childhood I hastened to add) I have been hearing performances of Mahler and

Bruckner symphonies and never have the audiences failed to be deeply moved and to give the performers heartfelt ovations. And for 35 years, I have been reading the same stupid cliches in next day's papers. Let us hope that this time the critics will keep at least abreast of the public and listen with open ears and minds!

Mr. Mitropoulos also conducted the Grand Fugue of Beethoven with an emphasis upon structural integration that in no way impeded the emotional power of his conception. —R. S.

Telemann Society

Town Hall, Jan. 3, 5:30—The Telemann Society Orchestra and Chorus, Richard Schulze, conductor, offered its Sixth Annual Theodore Thomas Commemoration Concert. The music was preceded by a spoken report by Mr. Schulze, executive director of the Carnegie Hall Fund, on a way to save Carnegie Hall which he believes possible and a plea for funds to publicize a new campaign to win public support to this end.

port to this end.

There was a choice selection of music, including Bach's Brandenburg Concerto No. 4, the F minor Oboe Concerto by Telemann, and the Corelli "Christmas" Concerto. The soloists were very proficient. Chief among them were Theodora Schulze, oboe: the Schultzes, recorders: John Dennison, bass; and Harold Kohon, violin. Mr. Kohon played his concertante parts with especial warmth and smoothness.

Mr. Dennison, soloist in Buxtehude's Cantata "Ich bin ein Blüme zu Saron" and Bach's Cantata No. 142, "Uns ist ein Kind geboren", should be praised for well-sustained, fluently lyrical and accurate singing, and his voice had a pleasing color. George Dickey, heard in the Bach cantata, was a musical tenor.

The performances had a graceful quality, but there was insufficient vigor under Mr. Schulze's leadership. Two disturbing miscalculations were bad placement of the recorder players in the Bach concerto, resulting in poor instrumental balance, and the perceptible pause before final cadences called for by the conductor in some works.

—D. J. B.

Philadelphia Orchestra Plays Messiaen Work

Philadelphia Orchestra, Eugene Ormandy, conductor. Anshel Brusilow, violinist, Lorne Munroe, cellist. Carnegie Hall, Jan. 5:

"The Ascension", Four Symphonic Meditations Messiaen

Symphony No. 6 Prokofieff Double Concerto in A minor ... Brahms

This program displayed to best advantage the tonal and virtuosic qualities peculiar to the Philadelphia Orchestra. The Brahms, which was given a fast-paced virtuosic performance, was equally well chosen to display the capabilities of the orchestra's new concertmaster, the 30-year-old violinist Anshel Brusilow, who was appointed to the post at the beginning of the season, and the orchestra's solo cellist, Lorne Munroe, Both young men handled the assignment like veterans. Mr. Brusilow's tone was clear, bright and flute-like; Mr. Munroe's was warm, rich, and vibrant. They had the spirited support of Mr. Ormandy and the orchestra.

Prokofieff in his Sixth Symphony comes as close to the sublime—in the Keatsian sense — despite its stark, tragic moods, as music can get. This unduly neglected symphony is not only one of the composer's most personal utterances, it packs a powerful emotional punch.

In some ways, Messiaen's "The Ascension" is more effective in the orchestral garb than it is in its more familiar original version for organ. The composer utilizes the color possibilities of the various instrumental choirs with skill, and, by holding the strings in abeyance until the final Meditation, "Prayer of Christ Ascending to His Father", he achieves the musical equivalent of a benediction.

—R. K.

Bachauer Plays Bliss Piano Concerto

New York Philharmonic. Dimitri Mitropoulos conducting. Gina Bachauer, pianist. Carnegie Hall, Jan.

MAHLER FESTIVAL—PROGRAM II Piano Concerto Bliss Symphony No. 1, in D Mahler

As the house stood excitedly applauding Mr. Mitropoulos, his men, and Mahler's First, the lean maestro threaded his way, after the customary handshakes, to the far side of the stage and stood there looking out with his arm affectionately around the shoulder of Robert Brennand, the elderly first double-bass player whose doleful solo had opened the third movement. The gesture was eloquent of both Mr. Mitropoulos and Mahler, for what other composer has integrated a solo like that into a pure symphony?

Mr. Mitropoulos' rough though generally vital approach may not be for everyone, and can sometimes be exasperating. But there is always a

powerful conviction behind it as he charges through the most complex tissues of sound by memory, and the exuberant First Symphony is literally his meat. Our attention is riveted by a compelling force. And in this work his most personal idiosyncrasies are just where they should be: in the exquisite rubatos he imparts to the lilting Laendler part of the Scherzo. The opening is very low and hypnotic, and his main first movement strong, though not as intense as it used to be. His finale has been ironed out all to the good, and lacks only a sufficient tenderness in the cantabile. The smallish cymbals are really inadequate for this apocalyptic music, and I longed for the magnificent clashes produced by the Moscow State Symphony. Almost everything else was on a truly impressive scale.

The concert opened with Gina Bachauer's reading of the festive Arthur Bliss Concerto written for the New York World's Fair. 1939, and dedicated to the American people. Works of enduring merit emerging from these celebrations are notoriously few, but I think this is one, if the resolutely romantic idiom is accepted. Like Walton, Bliss could be bravura on a big, broad scale without losing trenchancy. Its main brio idea is deeply etched, and memorable enough to linger on the fringe of consciousness throughout, ready to spring back into life. The Adagio is generous if not downright extrawagant in its glowing lyricism, and the finale emerges from a mysterious background, through a flashing Molto vivo into a fervant peroration. Miss Bachauer took it all in her stride with an uncanny accuracy quite undismayed by technical piifalls, winning a resounding acclaim from audience and colleagues. —J. D.

Vienna on Parade

Carnegie Hall, Jan. 10.—A very large audience enjoyed Vienna on Parade, a cheerful and festive show featuring the Deutschmeister Band under the baton of Julius Herrmann. Blues, gold and black were the attractive colors of the uniformed band musicians, who played marches, waltzes and the like by popular composers such as Lehar, the Strausses—Josef, and Johann, father and son—Stolz, Jurek, Heuberger, Ziehrer, Benatzky, and others, including Mr. Herrmann. The performances were lound, smart and efficient.

Soloists included Christine von Widenen when her and son better the color of the c

Soloists included Christine von Widmann, who has a strongly projected and bright soprano; Erwin von Gross, tenor, a fresh-sounding and quite engaging singer of much musical endowment, who was heard in Schu-

bert's "Ständchen" among other selections; the Vienna on Parade String Quartet, who with Rudolf Bibl, pianist, played part of the same composer's "Trout" Quintet; and Lidia Coronica and Fred Meister, leading dancers, together with dancers of the Vienna State Opera. The soloists and ballet were garbed in bright and colorful costumes. Considering the limitations in staging at Carnegie Hall, the production was reasonably well handled from the technical point of view. Under the leadership of Mr. Herrmann and of Daisy Rhee, mistress of ceremonies, the good-humored, often nostalgic show moved along smoothly and pleasantly.

—D. J. B.

Littlest Circus Given in Holiday Week

Golden Theatre, Dec. 25.—Now that the small-town circus is practically extinct in America, Wolfgang Roth and A. A. Ostrander have come up with a good substitute that should appeal strongly to all children and any adult, who for sentiment's sake, would like to relive the wonderful world of circus antics. Adapted from the touring European circuses which act out everything in pantomime, "The Littlest Circus" is 65 minutes long and features such illustrious carnival characters as Kuku, the Italian Clown; Tommy, the Seal Trainer; Kaptain Koko and His-One-Man-Band; Poco, the clown; Kokolovsky, the Virtuoso; and Kokolino, the Great Magician.

With thoroughly professional staging and choreography by Nelle Fisher and an excellent cast featuring Alvie Maddox, Peter Blaxill, Peter Bruni, Jay Devlin, Betsy Manne, Joe Rocco, Emmett Rose, Alice Shanahan and Sonny Fox, "The Littlest Circus" is a holiday treat which every child of any age will appreciate.

—R. L.

ASCAP Agrees To Consent Decree

The members of the American Society of Composers, Authors and Publishers (ASCAP) have approved the terms of a consent decree agreed upon by the Department of Justice and the Society. Judge Sylvester J. Ryan approved the Consent Order and with the consent of ASCAP and the Government, designated John E. McGeehan and Irving M. Ives to examine periodically, as is necessary, the Society's survey of performances and to report to the Court.

The new decree amends the consent judgment of 1941 as amended in 1950.

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New Music

New Urtext Edition Of Bach Motets

Although Bach's six motets "Singet dem Herrn ein neues Lied",
"Der Geist hilft unsrer Schwachheit
auf", "Jesu meine Freude", "Fürchte
dich nicht", "Komm, Jesu, komm",
and "Lobet den Herrn, alle Heiden" -are certainly not new music in a literal sense, they are and always will be new in a profounder sense of the word. They constitute, collectively, one of the most precious documents of the human spirit ever created, and the publication of a newly engraved, carefully prepared Urtext edition of them by C. F. Peters is welcome

This new edition is the work of Werner Neumann and Walter E. Buszin, and Fritz Oberdoerffer has made a new continuo realization the spirit of modern Bach scholarship. Both the original German and singable, sensible English versions and adaptations by Mr. Buszin are provided. Mr. Buszin has also written forewords that put the motets into historical and musical perspective. Let us hope that this edition will inspire wider performances of these glorious works!

Early Keyboard Music Collections

To the rapidly growing literature of early keyboard music that is being unearthed and republished in practical yet scholarly additions three most welcome additions come from Stainer & Bell, via Galaxy Music Corporation. Howard Ferguson has newly transcribed and edited the Complete Keyboard Works of William Tisdall, from the Fitzwilliam Virginal Book and the John Bull Virginal Book.

the John Bull Virginal Book.
"Nothing is known of the life of
William Tisdall", Mr. Ferguson tells
us, but the man's music speaks very
well for him. It can be both limpidly
transparent and harmonically sump-

Delightful is the volume of Early

Scottish Keyboard Music, transcribed and edited by Kenneth Elliott. This consists of ten pieces by William Kinloch, Duncan Burnett, and others, with some Scotch airs arranged for cittern and for violin. It will serve as a reminder that Scotland was culturally cosmopolitan in her earlier

The second part of "Musick's Hand-Maid", revised and corrected by Henry Purcell, has been transcribed and edited by Thurston Dart. This collection of 35 easy pieces, mostly by John Blow and Purcell, contains Purcell's setting of the famous "Lilli-burlero", which played such a prominent role in British history.

Pianists may shy away glance from these bare-looking pieces of early music with their tricky ornaments, but if they will have the patience to get used to them and to play them honestly and expressively, they will find that they sound charming even on the modern instrument.-R.S

First Performances in New York

Orchestral Works

Schonberg, Arnold: "Begleitungsmusik zu einer Lichtspielscene", Op. 34 (1930) (Robert Craft, Jan. 3) Stravinsky, Igor: Movements for Piano and Orchestra (Margrit Weber, Jan. 10) Webern, Anton: Six Pieces for Large Orchestra, Op. 6 (1909) (Robert Craft, Jan. 3)

Chamber Works

Di Domenica, Robert: Quartet for Violin, Flute, Horn and Piano (Composers Forum, Dec. 19)
Finney, Ross Lee: String Quintet (Kroll Quartet, Jan. 10)
Imbrie, Andrew: Serenade for Flute, Viola and Piano (Music in Our Time, Dec. 26)
Schuller, Gunther: Fantasy-Quartet for Four Celli (Music in Our Time, Dec. 26)

Dec. 26)
Stravinsky, Igor: "Epitaphium" (1959); Double Canon, "Raoul Dufy,
Memorium (1959)" (Town Hall, Dec. 20)
Webern, Anton: Trio-Satz (Op. Post., 1925) (Town Hall, Dec. 20)
Wuorinen, Charles: Concertante 4 for Violin and Piano Soli (Music in Our

Wuorinen, Charle Time, Dec. 26)

Piano Works

Culmell, Joaquin Nin: "Tonados" (Composers Forum, Dec. 19) Di Domenica, Robert: Sonatina for Piano; Movements for Piano (Composers Forum, Dec. 19)

Flute

Amram, David: Overture and Allegro for Unaccompanied Flute (John Perras, Jan. 5)

Songs

Culmell, Joaquin Nin: Twelve Catalan Folk Songs (Composers Forum, Dec. 19) Hatheway, Burton F.: Three Songs (Frederick G. Jarvis, Dec. 21) Lewis, Robert Hall: Five Songs on Foems by Randolph Felmayer (Music in Our Time, Dec. 26)

Corner Composers

Sherman Krane's opera "The Giant's Garden" based on a fairy tale of Oscar Wilde, will have its first performance at the College of William and Mary in Norfolk, Va., on March 12. The opera is published by Carl Fischer. A work for chamber band to the content of the co was also recently premiered at Bowling Green University on Feb. 26. Mr. Mr. Krane is on the faculty of Michigan State University.

Fred Myrow has been commissioned for \$500 by the Los Angeles Young Musicians Foundation to write an orchestral work that will be premiered at the Hollywood Bowl in September 1960. tember 1960.

On Feb. 2, Werner Egk's "Varia-tions on a Caribbean Theme" will be performed by the Kansas City Philharmonic under the direction of Hans

eger. The composer's Ballet from "Abraxas" will be pre-Schwieger. sented on March 8. On Dec. 12 Hell-muth Westermann's Two Intermezzi had its initial American performance. Three compositions will have their premieres on March 26; Everett Helm's Concerto for Five Solo Instruments, Percussion and String Orchestra; Gottfried von Einem's Capriccio and Hans Werner Henze's
"Trois Pas des Tritons" from "Undine". Early in November, Henry
Cowell's "Antiphony" had its world premiere.

Robert Russell Bennett has written "Four Nocturnes for the Accordion" especially commissioned by the American Accordionists Association.

"The Ballad of Ruth" by Stephen Richards, Jr., and Michael Laurence had its world premiere at the Riverside Church in New York on Jan. 17.

Three Dutch musicians presently studying or teaching in the United States presented a program based on works of contemporary composers from the Netherlands at Lehigh University on Jan. 8. The program in-cluded Marius Flothuis' Sonata da camera: Dirk Schaefer's "Interlude": Kee van Baaren's Sonatina; Bernard Wagenaar's Ciacona and Julius Hij-man's Composition in Three Move-

The New York Brass Quintet has just recorded Alex Wilder's Suite for Brass and Don Hammond's Brass Quintet.

Theodore Bloomfield, conductor of the Rochester Philharmonic, has announced that Bernard Rogers is the composer to be commissioned in the 1960-61 season in the American Music Center Commissioning Series under a grant from the Ford Founda-

The tenth annual Oberlin Festival of Contemporary Music, held Jan. 14-17 at Oberlin College, featured works by Ernst Krenek, Edward Chudacoff, Joseph Wood, and Richard Hoffman. Mr. Krenek will be guest composer at the festival.

Gena Branscombe conducted her cycle for women's voices "Youth of the World" in Norwick, N. Y.

Lou Harrison's Six Sonatas for piano had their first Washington per-formance on Dec. 27 at the Mellon Concerts at the National Gallery of Art, played by Louis Kohnop.

Alexander Tcherepnin's "Russian Dances" were to be performed by the St. Louis Symphony under the direction of Rudolph Ganz on Jan. 10.

The "Composers' Showcase" series at the Circle in the Square in New York launched its third season on Jan. 11 with a program devoted to the works of Luigi Dallapiccola. Italian composer's "Christmas Con-certo" for soprano and 17 solo instruments was given its American pre-miere, with Frederick Prausnitz conducting and Elisabeth Soederstroem,

George Avakian announces publi-cation of the recording of the 25-year retrospective concert of the music of John Cage, which was given at Town Hall, May 15, 1958.

The Composer's Forum of San Francisco opened its 13th annual season of concerts at the Century Club on Dec. 18, with a program featuring the works of Yehudi Wyner, Content Mott-Smith Sablinsky, Alvin Epstein, Miriam Gideon and Ruth Crawford Seeger.

Joaquin Nin Culnell and Robert di Domenica shared a Composer's for Domenica shared a Composer's Forum program at Donnell Library in New York on Dec. 19. Mr. Culmell was represented by his "Tonados" for piano and "12 Catalan Folk Songs", while Mr. di Domenica was represented by his Sonatina for piano, Quartet for violin, flute, horn, and piano, and Four Movements for pi-

The North German Radio Symphony recently gave the first performance of André Jolivet's Second Symphony. On the same program G. Francesco Malipiero's "Preludio e morte di Macbeth" was also played.

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Further information available from the Concert Manager, Northwestern University School of Music, Evanston, Illinois Giselher Klebe's opera "Murder of Caesar" is opening the winter season of the Essen Theatre. Gustav Konig was the conductor.

Roger Hannay's "Overture for Orchestra" was performed by the Fargo-Moorhead Symphony under the direction of Sigvald Thompson on Nov. 22.

Esther Ballou's "A Babe is Born" and Kurt Roger's "Red Sky at Morning" were presented by the American University Orchestra and Chorus on Dec. 17.

Four new works for the accordion were played at the National Association for American Composers and Conductors concert in New York on Nov. 21. Carmen Carrozza performed Henry Cowell's "Iridescent Rondo"; Wallingford Riegger's "Cooper Square"; Robert Russell Bennet's "Four Nocturnes" and Carlos Surinach's Pavanna and Rondo.

William Flanagan and Ben Johnston were the featured composers at the second Composers Forum, held at the Donnell Library in New York on Nov. 28.

Henri Elkan, music publisher, has been appointed the exclusive sales agent for the United States and Canada for the Belgian Government Composers Organization, known as CeBeDeM. A catalogue is being prepared comprising valuable additions to the woodwind and brass repertoire. For more information write to the publisher at 1316 Walnut Street, Philadelphia 7, Pa.

William Mayer will have his Piano Sonata premiered at the "Music in our Time" series in New York's YMHA in February. His "Hello World", a symphonic children's work with voice which RCA-Victor has recorded with Mrs. Roosevelt as Commentator, will be given by the Philadelphia Orchestra at one of its children's concerts in March, for the second successive year.

Recent performances of music by Charles Haubiel included his Pastoral Trio for futte, cello, and piano, at the Composer's Group of New York on Oct. 17, and the National Federation of Music Clubs over WNYC, Oct. 16. It also was heard at the Academy of Music in Brooklyn on Jan. 10. Mr. Haubiel presented programs of new publications from the Composer's Press and his recording, "New Music for Piano Teachers," for several national musical organizations.

Composers from 30 countries will attend the first International Composers Conference sponsored by the Stratford Shakespeare Festival in Canada and the Canadian League of Composers. There will be work periods devoted to 12-tone music, electronic music, contemporary opera, the teaching of composition, symphony and orchestral technique, relations of composers and public, and performance problems of contemporary music.

Copland To Tour With Boston Symphony

Boston.—Charles Munch has invited Aaron Copland to join the Boston Symphony as guest conductor on the orchestra's Far Eastern tour, which will open on May 1, in Osaka, Japan. Mr. Copland will share the conducting responsibilities on the six-

to eight-week tour with Mr. Munch, the orchestra's music director, and Richard Burgin, associate conductor. The tour, the orchestra's third abroad, will be made under the President's Special International Program for Cultural Presentations administered by the American National Theatre and Academy.

Hartford

Nostalgic Return

Virgil Thomson's "Four Saints in Three Acts" was given its premiere in the Avery Memorial in this city just 25 years ago, and the Hartford Conservatory of Music made musical news on Nov. 28 by bringing back the composer for a program devoted to his works in the same auditorium.

The occasion was more nostalgic than intrinsically exciting. Mr. Thomson, who seems to change little over the years, spoke before the concert and charmed everyone with his improvisational remarks about the state of music. Among other things, he felt that the avant-garde composer was a thing of the past, with the possible exception of those who are experimenting with tapes, whom he referred to as "the space boys".

The Hartford Conservatory Quartet

The Hartford Conservatory Quartet played his String Quartet No. 1, which, to these jaded ears, sounded like something out of the late 19th-century. Later, the composer accompanied Betty Allen, mezzo-soprano, in a sheaf of songs which were among the most satisfying offerings of the evening.

In a program that was more reminiscent than modern, the most striking work was the composer's setting of a Mass for voices and percussion. The Schola Cantorum under Robert Brawley, director of the Hartford Conservatory, handled this work with aplomb and skill.

To celebrate the occasion, the Schola Cantorum also offered selections from "Equipment Strikes".

To celebrate the occasion, the Schola Cantorum also offered selections from "Four Saints in Three Acts". This concert, which served to revive the New Friends and Enemies of Modern Music here, is the second in a series that will bring a performance of Benjamin Britten's "Noye's Fludde", and a program of contemporary music with Milton Babbitt in attendance.

Fritz Mahler, conductor of the Hartford Symphony, established his reputation here with his performances of modern music. One of the most gratifying works he has introduced is Marius Flothius' Symphonic Music for Large Orchestra, which was given



John Vigneli

Betty Allen, mezzo-soprano, and Virgil Thomson, composer, at the piano, in the opening concert of the revival of the "Friends and Enemies of Modern Music" series, sponsored by the Hartford Conservatory of Music in Hartford, Conn.



Robert Carma

Mrs. Allan McCune, vice-president, and Ross Stoakes, president of the Northern Michigan Community Concert Association, come backstage to congratulate guest artist Eric Friedman, second from right, and his piano accompanist, Jack Maxin, second from left, following a concert in Petoskey, Mich.

its American premiere by the Hartford Symphony on Dec. 16 at the Bushnell Memorial.

In a first hearing it was impressive for a masterly handling of orchestral textures and reliance on thematic material that was lyric and immediately ingratiating. The Adagio, which sets the strings against the percussion, is a moving funeral march and extremely fine piece of orchestral writing.

The remainder of Mr. Mahler's program consisted of Haydn's Sinfonia Concertante, Op. 84, which afforded the orchestra's first desk soloists (violin, cello, oboe, and bassoon) a splendid opportunity to display their skills, and Rimsky-Korsakoff's familiar "Scheherazade"

spielada opportunity to display their skills, and Rimsky-Korsakoff's familiar "Scheherazade".

Offenbach's "Voyage to the Moon", with a topical book taken from the Jules Verne classic written 80 years ago, was presented in a lively adaptation on Jan. 3, with a 50-member cast from the Boston Opera Company.

—George W. Stowe

Ohio Orchestra Plans Premiere

Lima, Ohio.—The Lima Symphony will offer on Jan. 17 the American premiere of Otar Taktakishvili's Piano Concerto, with Clyde Stitt as soloist. Mr. Taktakishvili is a young Russian composer. This will be given as part of a program entitled "The Language of Music", which also will feature works by Monteverdi and examples of progressive jazz. The orchestra gave a fully-staged version of Offenbach's "Un Mari à la Porte" (in English) on Nov. 29, together with "Cavalleria Rusticana".

Opera Guild Offers Scholarship

High School seniors graduating next spring may apply for a fulltuition vocal scholarship, renewable each year for four years, offered by The Metropolitan Opera Guild.

Contests

Composition Contest. Sponsored by the Albuquerque Civic Symphony for an orchestral work. Prize: Work to be performed during the 1960-61 season plus a cash award of \$250. Deadline: Aug. 15. For further information write to Mrs. Jay Grear, Albuquerque Civic Symphony, P.O. Box 858, Albuquerque, N. M.

For the second time in its 15-year history, the George Gershwin Memorial Foundation Award for the best orchestral composition by a young American composer will not be presented. This year no score worthy of the award was found. The competition and award are sponsored by the George Gershwin Memorial Foundation of Cinema-Victory Lodge, B'nai B'rith, Inc., in conjunction with the B'nai B'rith Hillel Foundation.

A number of Broadcast Music, Inc., graduate fellowships in music for the academic year 1960-61 have been announced by the University of Southern California school of music. The BMI fellowships are intended to enable a selected group of talented young composers to study the writing of scores for television.

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New Recordings

After 66 Years

At 83, and after 66 years of conducting. Bruno Walter has turned yet again to the score of the Beethoven symphonies the pages of which he has read and interpreted hundreds of times for two generations. For Columbia Records he has lately re-recorded all nine of the symphonies with an admirable aggre gation of musicians called the Columbiá Symphony. For the Ninth Symphony he also had the services of Emilia Cundari, soprano; Nell Rankin, mezzo-soprano; Albert Da Costa, tenor; William Wildermann, bass, and the Westminster Symphonic Choir, of which Warren Martin is director.

The way of Walter with Beethoven, as with Brahms or Mahler, is a familiar one. He instinctively seeks out what is warm, lyrical and tender in the music. He underlines its emo-tional and, when it is to be found, its mystical qualities. He never finds Beethoven bleak, stern or merely metronomic. But neither does he find him maudlin. He has the ability to make the music of Beethoven sound right within the context of the era in which it was written and the social and artistic philosophy which informed it. This is no mean feat and

it becomes more and more difficult with the ever-widening separation in time between such different worlds of thought and feeling as the early 1800s and the middle 1900s.

Beethoven testament in-Walter's evitably will be compared with a similar testament left us as a legacy by Arturo Toscanini, his most illus-trious rival in this area during the Italian conductor's later years. The paths of the two maestros could hardly be more divergent. Toscanini built upon a metrical base, seeking movement and the animation of ideas through a firm statement of rhythm. For color he sought clean, clear execution from the various voices of the orchestra and an integration of the voices in a way that would make their relation to the whole unmistakable. The result was a perform-ance in which there were few mys-teries for the listener who usually felt that he had heard an interpreta tion of uncommon lightness and purity of texture.

For those emotionally and sentimentally oriented to Germanic ro-manticism, there can be little ques-tion that Walter's Beethoven will be found more sympathetic than Tos-canini's. Walter, after all, is native to the language. Toscanini was not.

Solti and Beethoven

Beethoven: Symphonies No. 5 and 7. Georg Solti and the Vienna Philharmonic. Septet in E flat. Members of the Vienna Octet (London CS 6092, CS 6093, CS 6132, \$4.98 each)

The two symphony disks represent the first stereo collaboration of Georg Solti and the Vienna Philharmonic. Of the two, the Seventh Symphony is the most satisfactory, though the engineering has created a certain harshness in the strings. The last movement is a bit too fast, and Mr. Solti tends to prefer a terseness in orchestral sound to a needed expansiveness. especially in the opening passages of the first movement. The Fifth Symphony is played with an urgency that makes the first movement too breathless and the third movement overly tense. The Septet, for string quartet and three winds, is beautifully played, although it is not choice stereo material. The balance of sound in the symphonies is good and the surfaces relatively quiet.

Two "New World" Disks

Record companies keep giving the music world recordings of **Dvorak's** "New World" Symphony. The philosophy behind this is puzzling. would seem that our major companies would have finally exhausted standard symphonic repertoire enough to turn their attention to plugging some glaring holes in the current LP catalogues. However, since the "New World" continues to be issued anew, it must be reported that those by the Cleveland Orchestra, conducted by Mr. George Szell (Epic LC 3575), and by the Columbia Symphony, conducted by Bruno Walter (Coconducted by Bruno Walter (Columbia ML 5384), are very fine. Mr. Szell leads a polished and rousing performance; Mr. Walter a characteristically fresh and lyrically flowing one. In both cases the sound is ex-

Unending Flow

Scarcely a month goes by without recording of Chopin's piano music being issued. Now, with a Chopin anniversary forthcoming - the 150th of his birth-the flow of disks devoted to this composer is swelling like a tidal wave

Westminster already has begun an anniversary edition of the complete works. The recordings were made by winners of the Chopin International Competition in Warsaw, held in 1927, 1932, 1937, 1949, and 1955. Made available first were the Mazurkas, in three volumes, played by Ryszard Bakst (XWN 18876-9); the Preludes, Op. 28, also played by Mr. Bakst (XWN 18881); the three Sonatas played by Wladyslaw Kedra (XWN 18882, available without Sonata No. 1 on stereo WST 14072); and 14 Waltzes, played by Barbara Hesse-Bukowska (XWN 18883, on stereo 14071).

All these artists play with a high regard for the musical text, which gives the performances a purity of style that is quite refreshing. Mr. Bakst, who came to the United States for a tour this fall, plays the Mazur-kas and Preludes soberly, without a great deal of imagination. He is at his best in some of the more lyrically sad mazurkas, which create a nostalgic

Mr. Kedra plays the Sonatas with somewhat old-fashioned reserve and delicacy that is at variance with to-day's conventionally brilliant and draday's conventionally brilliant and dra-matic performances. But much that is lovely in the Sonatas reasserts its full beauty with this treatment. The inclusion of the Sonata No. 1, in C minor, Op. 4, makes Mr. Kedra's a particularly valuable disk. This is a student work, written when Chopin was still in his late teens. It has a Weberish cast but is not without in-Weberish cast, but is not without in-timations of the future Chopin style. the four movements, the central Minuet and slow movement, the latter in 5/4 time, are quite attractive.

Miss Hesse-Bukowska is the most delightful of the Polish artists represented on the Westminster series, and she glides through the Waltzes with a beautiful tone and rhythmic spirit.

A paradoxical recording of considerable interest comes from the distinguished young American pianist Gary Graffman. For RCA Victor he plays the four Ballades and the An-dante spianato and Grande Polonaise Brillante (LM 2304, and stereo LSC 2304). Mr. Graffman has all the technique in the world, and he interprets the music with an admirable faithfulness to the printed note. The result is a reading that is perfect in its way but that in its analytical accuracy lacks inner warmth. In the heroic and complex Fourth Ballade, the music is virtually self-sufficient, and it comes off best of the lot in a performance that is satisfying and exciting.

Nikita Magaloff's recording of the complete Mazurkas, once available on monaural disks, is now to be found in a stereo album (London CSA 2203, three disks). Mr. Magaloff plays the pieces with considerable freedom, which is admirable but needs a stronger rhythmic base than he supplies. His tone is likely to become a little hard in louder passages, and he reduces the Mazurkas to a rather common, monotonous set of tempos. Still, as the Mazurkas tend to bring out the best in most pianists, there are many instances throughout the album of a perceptive musician at work.

Alexander Uninsky plays the first six Polonaises on an Epic disk (LC 3623) in a forthright, virile, emphatic manner that would be even more effective if leavened with more variety in dynamics and tempos.

Best of all the recent recordings is a Chopin miscellany played by Vladimir Ashkenazy (Angel 35648, and stereo S 35648). This disk includes the Sonata No. 3, in B minor, Op. 58; the Barcarolle; two Waltzes, in A flat, Op. 34, No. 4, and in D flat, Op. 64, No. 1; and two Mazurkas, in C minor, Op. 56, No. 3, and in A minor, Op. 59, No. 1. Mr. Ashkenazy is an extremely capricious pianist, but he is also a highly poetic and imaginative one. Thus, while the unexpected and illogical may happen on a great many occasions, the listener hangs on to every note, so beautiful the tone, so lyrical the melodies. The young Russian pianist can weave a truly magical spell, as he does in the Barcarolle, with a sensuous, languid atmosphere that is superbly sustained.

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Cecil Album

Two Centuries of Italian Song. Winifred Cecil, soprano. Gibner Winifred Cecil, soprano. Gibner King at the piano (The Joy in Singing Series under the auspices of Town Hall, New York, XTV 62291-2)

Winifred Cecil's recitals were always one of the high points of the season, artistically speaking. Her sensitive taste, her impeccable diction, her knowledge of style, and her polished vocal technique were illuminated in the concert hall with a

human warmth that freed them from any sugges-tion of delibera-tion. Now that she is no longer able to give recitals for us, because of reasons of health, she is giving to the new generation of sing-ers invaluable information and advice through the loy in Singing Series sponsored by Town Hall.



Winifred Cecil

This album of two centuries of Italian song is in itself an admirable lesson in style and interpretation. No one would claim that the technical aspects of the recording are up-todate; the songs have not been accom-panied by historically "correct" settings on instruments of the time; and Miss Cecil's voice does not have the bloom it did ten years ago. But none of these things matters. For she sings (with astonishing freshness and silvery transparence of tone quality) as only true artists sing. Each song lives and breathes for us as the expression of a human experience. And every word is made to mean something—to link a chain of verbal well as musical significance. M as Cecil's notes are a model of intelligent analysis and directness.

The album is made up of the "Amor dormiglione" by Barbara Strozzi (1583-1660), "Con tranquillo riposo" by Bernardo Pasquini (1637-1710), "Toglietemi la vita ancor!" by Alessandro Scarlatti (1660-1725), "Così, amor, mi fai languir" Alessandro Stradella (ca. 1645-1681), "Io son zitella" by Giacomo Perti (1661-1756), "Evviva Rosa bella" by Baldassare Galuppi (1706-1785), "La vedovella" by Leonardo Vinci (1690-1787), "La vedovella" by Leonardo Vinci (1690-1787), "Expressional description of the control of 1730), "Mi parto" by Cosimo Botte-gari (1554-1620), "Maledetto sia l' aspetto" by Claudio Monteverdi, the complete "Lamento di Arianna" by Monteverdi (1567-1643), and "Amarilli" by Giulio Caccini (1545-1618).

If you would realize Miss Cecil's true range as an interpreter, compare her singing of the witty little Galuppi air from an opera buffa, "La calamità di cuore", with that of the shatter-

ingly tragic lament of Ariadne by Monteverdi. This is what contrast means, in the hands of a profound artist.

Tchaikovsky Suite

Tchaikovsky: Suite No. 3, Op. 55. Sir Adrian Boult and l'Orchestre de la Société des Concerts du Conservatoire de Paris (London CS 6140,

This is the first stereo version of the Third Orchestral Suite of Tchaikovsky. The work, composed between the composer's Fourth and Fifth Symphonies, is one of his most delightful works. A four-movement work, the final theme and variations is the bestknown section of the piece and is frequently performed out of context. Sir Adrian Boult gives the work a sympathic and lyric performance. He has a congenial way of delivering the mu-sic in a relaxed, free manner that is wonderfully campatible with the score. The sound is excellent.

Baroque Sonatas

Tartini: Sonata in G minor ("The Devil's Trill"). Vivaldi: Sonata in A major, Op. 2, No. 2 Corelli: "La Folia", Op. 5, No. 12. Geminiani: Sonata in A major, Op. 4, No. 10. Nathan Milstein, violin, and Leon Pommers, piano (Capitol P8481, \$4.98)

The Tartini sonata and the Corelli "La Folia" variations are both vir-tuosic pieces which make heavy demands upon a violinist's technique, but under the spell of Mr. Milstein's and Mr. Pommers' aristocratic playing these pieces glow with expressive dignity. The record's lighter side is set off by the Vivaldi and Geminiani sonatas, that reiterate for us the amazing inventiveness and richness of the Baroque composers.

Two by Mozart

Mozart: Violin Concertos in G ma jor, K. 216, and D major, K. 218. Zino Francescatti, violinist, with Bruno Walter conducting the Columbia Symphony (Columbia MI. 5381. \$4.98

The five violin concertos of Mozart are especially incredible when one considers that they were written in a space of nine months! What an insight Bruno Walter has into this music. His tempos always seem ideal, for they let the marvelous melodic ideas sing forth without strain or fuss.

Francescatti, being the fine artist he is, plays these concertos very well. For my own taste, however, I would prefer a warmer, more caressing tone quality. -I. A.

Philadelphian Brahms

A very strong, tight-reined per-formance of Brahms's First Symphony is given by Eugene Ormandy and



Airway Camera C

Isaac Stern is greeted by Civic Music's Beethoven Club officials upon his arrival at the Memphis, Tenn., Airport. From left to right: Mr. Wheat, Memphis Airport Manager; Mrs. Dan Wolf, Chairman of the Beethoven Club's Artist Concert Committee; Mr. Stern; Mrs. Frank Liddell, President of the Beethoven Club; and Roy Williams, Civic Concert Service representative

the Philadelphia Orchestra in a new recording issued by Columbia (ML 5385; stero MS 6067). This is not a slick version of the work, as one might have expected from this or-chestra and conductor; at the same time the instrumental tone seems somewhat overripe for Brahms, and Mr. Ormandy, watching and guiding every nuance carefully, does not let the music really breathe. The sound is full-blooded, as befits the Philadelphians' tone, and the players seem to be right on top of the listener. -R. A. E.

American Pianist

William Harms, an American pianist, gives individual and generally in-teresting interpretations of the first book of Preludes by Debussy for Boston Records. Not always immaculate technically and not conveying the magic of this music the way Gieseking does so incomparably, Mr. Harms still does fascinating things with phrases and rhythms. Pianos rarely sound as natural in a recording as they do here, both in the monophonic and stereo versions (Boston 1010 and -R. A. E.

Two American Symphonies

From RCA Victor comes a new disk of two American symphonies, the First Symphony of Easley Blackwood and the Second Symphony of Alexei Haieff (LM 2352). Both works have been recorded by Charles Munch and the Boston Symphony under the re-cording guarantee project of the American International Music Fund,

Both works on this recording receive vibrant and exciting performances. The sound is excellent.—J. A.

Records in Brief

Although Bartok's biographer, Halsey Stevens, has decried the lack of popularity of one of the composer's most accessible works, the Divertimento for String Orchestra, we have yet another recording, a spirited and joyous one by the Philharmonia Orchestra of London conducted by Constantin Silvestri—which brings the total of recordings of the work to five. On the reverse side is a splendorous performance of Hindemith's "Mathis der Maler" (Angel 35643, \$4.98).

Two classical guitarists-one well known in America, the other notgive fine exhibitions on new disks. Rey de laTorre, in his latest volume for epic, called "The Romantic Gui-tar" (LC 3564), plays music by Albeniz. Falla. Granados, and others, but the music is less hackneyed than the composers' names might suggest. Renata Tarrago, Barcelona born and trained, brings vivid color to the en-chanting "Concierto de Aranjuez" of Joaquin Rodrigo. In this she is brilliantly supported by the Orquesta de Conciertos de Madrid, conducted by Odon Alonso. On the other side, Miss Tarrago offers a pleasantly conventional suite. "Guitarra Espanola," by Torroba. (Columbia ML 5345).

Grenell Heads Westminster

Westminster Records has taken over by a group headed by Horace Grenell. Kurt List will continue as musical director of the company. The new management is known as the National Recording Corporation.

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Books

Integrated Arts

Listening to Music Creatively. Sec-ond Edition (1959). By Edwin John Stringham. (Englewood Cliffs, N.J.: Prentice-Hall, Inc. \$9.00.) 624 pp.

This is an extensively revised, rewritten, and expanded edition of an important music appreciation textbook at the college level. It has an unusually formidable array of virtues. Its tenor is conservative. An elementary, but comprehensive introduction is provided to the chief forms, styles, and

trends in music, and to the nature of the principal musical instruments, and much useful information is given reaction described information is given re-lating to the composers (in some cases a representative work is an-alyzed). The musical illustrations are plentiful and stimulating for the seri-ous student—they range from a medieval manuscript page to parts of Pierrot Lunaire".

The most unusual feature is the in-clusion of numerous reproductions of art works (and also poems, on oc casion) together with explanations. As the author states, "... the integration

of the purely artistic aspects of, and reactions to, music with the other fine arts may be very effective. It is by enriching the general aesthetic and artistic background of the listener through such means that the master-works of music become more meaningful and enjoyable."

The first edition of this book went

into eighteen printings and sold close to 150,000 copies. The second edition will very probably, in time, enjoy a similar success. A large, cross-referenced index is appended. -D. J. B.

Answers to Questions

Keystones of Singing. By Caroline Beeson Fry. (Privately Printed, \$2.00). 24 pp.

This book is an attempt by a wellknown voice teacher, choir director and organist in and around New York City to answer such questions as, What is the right age to begin voice lessons?"; "What causes sharp singing?"; "What causes tremolo?" and "What causes nasality?" In a group of phostore deslimit. of chapters dealing with Tone Production, Mrs. Fry goes into posture and breathing exercises, exercises for the expiratory system and the jaw-hinge, Italian pronunciation and the classification of consonants. There are also chapters on the choir and the repertoire one should have after practicing the exercises Mrs. Fry recom-mends. The book ends with a short summary of the harmonic schemes found in various exercises. Copies may be obtained by writing to Mrs. Fry's studio, 2 Orchard Parkway, White Plains, N. Y.

Books Received

The World of Jerome Kern. By David Ewen. (Henry Holt, \$3.95). A biography of the late songwriter who vrote such famous songs as 'Who?", "Look for the Silver Lining", "Smoke Gets in Your Eyes" and "Ol' Man River". The book in-cludes listings of Kern's songs as well as productions and motion pictures for which he wrote scores. Illustrated with photographs. 178

The Language of Music. By Deryck Cooke. (Oxford University Press, \$4.80). The central portion of this book is devoted to the thesis that all composers whose music has a tonal basis have used the same, or closely similar, melodic phrases, harmonies, and rhythms to express and evoke the same emotions. Mr. Cooke attempts to compile a phrase-book of these various means emotive expression in music. Illustrated with numerous musical examples. 289 pp.

A History of Musical Thought. By Donald N. Ferguson. (Appleton-Century-Crofts, \$7.75). The third, revised edition of a comprehensive history of Western music, from the very earliest days to the present. There are chapters on the begin-nings of opera; the development of musical instruments; the influence of Bach, Handel, and Gluck; the evolution and perfection of the sonata through Mozart and his fore-runners; and the vast flowering of music through the 19th and 20th centuries. Illustrated with musical examples. 671 pp.

Heirs and Rebels. Edited by Ursula Vaughan Williams and Imogen Williams and Gustav Holst wrote to each other during a 40-year friendship. These fragments of a life-long conversation on music show the changing conditions from the 1890s, when German influence dominated the scene, to the early 1930s, when English music was a firmly established and growing re-ality. The letters are supplemented by lectures and articles, unpublished or reprinted from sources long out of print. 111 pp.

Mozart and His Times. By Erich Schenk. (Alfred Knopf, \$10). This new book on Mozart is not a musicological study but a recreation of the era in which the composer lived. Indirectly, it comments on the transitions of musical style and manner, putting them into context with the social trends of the period. with its political philosophies and shifting religious attitudes. The book includes biographical sketches of the men and women whom Mozart knew, as well as intimate views of the cities and towns in which he lived and labored. Illustrated. 452 pp.

Dictionary of Modern Ballet. Edited by Francis Gadan and Robert Maillard. (Tudor Publishing Co. \$7.95). First systematic reference work of rirst systematic reterence work of its kind, containing a record of modern dance from Diaghileff and Isadora Duncan to the present day. Over 660 articles. 373 reproduc-tions, 143 in color. 359 pp.

The Complete Book of 20th Century Music. By David Ewen. (Pren-tice-Hall, \$7.50). Revised edition of an analytical and programmatic guide to approximately 1,000 musi-cal compositions written since 1900, together with biographies and critical evaluations of more than 109 composers and explanations of leading techniques, schools and movements of contemporary music. 527 pp.

The Music Curriculum in Secondary Schools. (\$2.25). Prepared by the Music Educators National Conference, the body of this book treats the musical aspects of curriculum, guidance, scheduling, public per-formances, festivals and contests, school-community relationships. finance, rooms and equipment, exceptional children, evaluation, teachers and international understanding. 116 pp.

The Spirit and the Flesh. By David Weiss. (Doubleday, \$4.95). A novel, inspired by the life of Isa-dora Duncan, of a girl, who, born in Victorian rigidity, breaks from San Francisco's garish atmosphere of the 1890s to pursue a career as a dancer. 504 pp.

Please Don't Hate Me. By Dimitri lease Don't Hate Me. By Dimitri Tiomkin and Prosper Buranelli. (Doubleday, \$3.95). The life story of Dimitri Tiomkin, winner of four academy awards and author of the score and songs for "High Noon" and "The High and the Mighty". Illustrated. 254 pp.

Copyright Law Symposium, Number 10. (Columbia University Press, \$5.00). Ten award-winning essays written by third-year students in major law schools throughout the United States on copyright law The book deals in part with the copyright problems of tape recordings and photocopying and those that arise from the sale of phonograph records. 479 pp.

Beethoven's Beloved. By Dana Steichen. (Doubleday, \$6.95). An

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19 East 94th St., N. Y. 28 ATwater 9-6735 account of Beethoven's relationship with Countess Marie Erody, whom Mrs. Steichen believed to be the inspiration of much of the com-poser's music and the famous "Im-poser's Belowed". Letter Williams. mortal Beloved" letter. Illustrations. 526 pp.

Japanese Music. By William P. Malm (Charles E. Tuttle, \$8.75). After giving a historical outline and an explanation of the general structure of Japanese music, the book covers the main forms of musical expression, including the koto, shamisen, biwa, and classical-dance music. music of the noh and kabuki thea tres, religious music and folk music. Illustrated, 298 pp.

Play of Daniel. Edited by Noah (Oxford University Greenberg Press, pictorial boards — \$5.00, paper covers—\$3.50). Script and score of the 13th-century musical drama performed by the Pro Musica Antiqua at the Cloisters in New York. Text is by W. H. Auden. Illustrated. 117 pp.

Composers Eleven. By Neville Cardus. (George Braziller, New York, 1959. \$4). Mr. Cardus, music critic of the Manchester Guardian, writes of Schubert, Wagner, Brahms, Bruckner, Mahler, Strauss, Franck, De-bussy, Elgar, Delius, and Sibelius. His intention is "to explain or illumine the musical traits that make the style that is the man himself related to his environment". 255 pp. Drawings by Milein Cosman.

The Sacred Bridge. By Eric Werner. (Columbia University Press, New York, 1959, \$15). Mr. Werner, professor of liturgical music and chair man of the faculty of the School of Sacred Music at Hebrew Union College and the Institute of Jewish Religion of Cincinnati and New York City, subtitles his book "The Interdependence of Liturgy and Music in Synagogue and Church during the First Millennium". It is described as the first full-length comparative study of the music of the Christian and Jewish liturgies—a scholarly account of Jewish practice. tices of worship at the time of the beginnings of Christianity and the spread and modifications of these practices as they were adapted by various Christian groups. 618 pp.

Various Christian groups, 618 pp.
Musical illustrations.

Tonal Counterpoint in the Style of the
Eighteenth Century, Outline by
Ernst Krenek, (Boosey & Hawkes,
New York, 1958, \$1.50), 44 pp. Musical illustrations

The Literary Clef. By Edward Lock-speiser. (John Calder, London, 1959, Available through Taplinger Publishing Company, New York, \$5). Mr. Lockspeiser, a former London correspondent for MUSICAL AMERICA, portrays nine French composers — Berlioz, Bizet, Lalo,

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Voice That Fills the House. By Martin Mayer. (Simon and Schus-ter, New York, 1959. \$3.75). A novel that follows the career of an American baritone on his way to the top. 249 pp.

r. Burney's Musical Tours in Europe. By Percy A. Scholes (Ox-ford University Press. Two vol-umes, \$16.80). This present edition of Burney's invaluable comments on ontemporary 18th-century musical life represents a collation of Burney's five original texts by Scholes. and includes the original nonmusical material that Burney persuaded to cut from the original editon. The set gives contemporary views of C. P. E. Bach, Frederick Great, Metastasio, Quantz, Gluck and many others.

The Foreign Press

Romantic Chopin

Chopin. By Luise Korngold. Amal-thea (Vienna-Zurich), 1959. 303 pages, illustrated.

Erich Wolfgang Korngold's widow, Erich Worigang Korngotta witaw, in her first literary undertaking, presents herself as a gifted writer and talented biographer. Her "romantic" biography appears before Chopin's forthcoming 150th birthday, and, though not to be taken as a critical probability of his works gives an endear analysis of his works, gives an endear-ing and thoughtful picture of the composer and his relations to a host of friends. Whenever Mrs. Korngold's research fails to give the right answer to a perplexing riddle, she endeavors to find it by her own intuition. Thus the biography may contain a few fictitious undertones, which, however, do not mar the over-all impression of a highly comprehensive and passion-ately written life story. —R. B.

Soprano's Story

Das war mein Teil. By Frida Leider Herbig, Berlin. 1959. 232 pages. Illustrated. \$3.75.

One of the greatest Wagnerian heroines of her time, Frida Leider displays admirable tact and a great amount of searching self-analysis in her first venture into the realm of literature. You may be somewhat disappointed by this once world-famous Brünnhilde's narrative because it does not swell your appetite for gossip nor will it enrich your vocabuof artistic trivialities. If Mme. Leider had ever any personal dis-likings, the curtain of forgiveness had been lowered before she sat down to sketch her life story. Whatever she sketch her life story. Whatever she has to say about colleagues stems from truthful experiences and im-pressions. Her verdicts about com-posers and conductors are as clear and honest as her own artistic career that began on small provincial stages and ended triumphantly in great European opera houses.

Five years prior to her Metropolitan Opera debut (1933), she had appeared in Chicago and toured the United States several times. The factual report seems to overflow with recollections; the undramatic material spiced with countless witty (and new) anecdotes and ever-so-wisely ex-pressed observations. In view of the reissuance of her "Walküre" record-ings, many a reader will be enrap-

tured by Mme. Leider's frightfully vivid recollection of that recording session under Leo Blech's baton.

For her personal sufferings Mme. Leider had been richly rewarded: The war ended her eight-year separation from her husband and after heading an operatic studio she was elected professor of vocal teaching at the Hoch-schule für Musik in West Berlin, a position she holds to this day.—R. B.

Strauss Studies

Heimliche Aufforderung zu Richard Strauss. By Ludwig Kusche. Süddeutscher Verlag, Munich, 1959. In 13 brief and to-the-point chap-

ters, the author of this refreshing booklet has sketched a picture of Strauss, the man and his works, as seen by contemporary critics, and spiced it with personal, witty observa-

tions. Taking the book's title from a famous Strauss song, Kusche's candid interpretations stand as an invitation directed to music lovers to familiarize themselves with Strauss's life and his position in music his-The analytical studies deserve full praise on account of their well-balanced verdicts, their lively humor, and their keen originality. Though not written in chronological order, each chapter contains refreshing de tails stemming from various periods of the composer's life and blend a hundred miniatures into a true-to-life story. The 15 accompanying illus-trations are more or less familiar cartoons of Strauss and his impact on the musical scene from the caricature work of Olaf Gulbransson, the professional, to Enrico Caruso, the ama--R. B.

POINTS TO PONDER **Aspects of Respiratory Technique**

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Correct exhalation in singing can only be effected following correctly inhaled breath. Complete understanding of correct inhalation is necessary in order to eliminate the harm resulting from an imperfect method of breathing. The respiratory type most adaptable to singing is diaphragmaric, combined with lateral.

The upper chest, or elevicular breathing is the worst type, because the effort involved in lifting and dillating the superior costals is much greater than in the use of the easily expendable lower costal areas, with their free bone ends. The resulting contraction of the neck muscless impedes circulation of the blood in the veins of the head, and its return to the heart. From this can arise physical complications detrimental to the voice.

To obtain the best effects in the use of any type of respiration, the lung pressure must be uniform in the entire respiratory process, to insure that all the movements of breathing are sure, easily regulated, and coordinated in a manner allowing a rapid and consistent exacution. Only thus can one obtain the maximum effect of a harmonious voice, with the maximum economy of muscular effort. Unless this is achieved, one will produce tiring, husky, remulous sounds, in which the undulations of tone are unequal and become progressively disorganized, rendering difficult the progression from lower to higher register.

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Schools and Studios

Bloomington, Ind.—Philip Farkas, horn soloist of the Chicago Symphony, has been appointed to a full professorship at Indiana University. Mr. Farkas is the author of two books on the horn and is currently writing a third.

Columbus, Ohio.—Ohio State University will present Joseph Szigeti in a complete performance of the six Bach solo violin Sonatas in April. Mr. Szigeti will also give a lecture at the school on these works.

Northampton, Mass.—Students from Smith and Amherst Colleges, assisted by a group of Harvard and Radcliffe instrumentalists, presented a Haydn-Mozart Festival in Amherst and Northampton on Jan. 9 and 10.

Redlands, Calif.—The University of Redlands Opera Workshop presented "The Tales of Hoffmann" directed by Larra Browning. Three performances were given, with a special matinee for high school students.

Boulder, Colo.—The University of Colorado will present "The Barber of Seville" this summer. This will be the first full-length opera to be staged by the school. The University was recently host to the 17th annual Music Reading Workshop.

The Hebrew Arts School of Music and the Dance held its annual scholarship concert on Jan. 10. A faculty concert, it was divided into a program of chamber music featuring Vivian Rivkin, and a dance program by Sophie Maslow and her company.

Rochester, N. Y.—The Eastman School of Music is considering the possibility of an international tour of one or more of its instrumental groups. Interest in such a tour has been heightened by visits of noted foreign music directors from Finland, New Zealand, and Singapore. The opera department of the school recently presented a program of brief scenes from eight operas, directed by Leonard Treash.

Oberlin, Ohio.—Grigg T. Fountain, associate professor of organ at Oberlin Conservatory of Music, presented a faculty recital on Jan. 5. The program of music by Bach commemorated the 85th birthday of Albert Schweitzer.

Ann Arbor, Mich. — Hobart H. Sommers, assistant superintendent of schools in Chicago, was guest speaker at the William D. Revelli 25th anniversary dinner held at the University of Michigan. Mr. Revelli is director of bands at the school.

Philadelphia. — The Academy of Vocal Arts, in co-operation with three radio stations here, has scheduled a "Broadcast Auditions Competition" to hold auditions for a vocal scholarship at the academy. The contest began on Jan. 1, and closes March 1.

Vienna.—Erwin Weiss has been appointed director of the Conservatory and of the music schools of Vienna to replace Karl Lust-Prean, who is retiring.

Evanston, Ill.—The Northwestern University school of music will present a special program of the music of the French "Les Six" during Jan. 29-31. The special series will include a production of Poulene's opera "The

Dialogues of the Carmelites" and Honegger's "Joan of Arc at the Stake", both conducted by Thor Johnson.

Los Angeles.—The University of Southern California's opera theatre is presenting Strauss's "Capriccio" on Jan. 9, 15, and 17. Walter Ducloux has staged the work and is conducting.

Union Theological Seminary's School of Sacred Music will have Gustav Leonhardt as special teacher during its summer session. Mr. Leonhardt will conduct a class in "The Performance Practice of 18th-Century Music". Mr. Leonhardt will also give several recitals during the session, which runs from July 5 through Aug. 12

Berkeley, Calif.—Edward E, Lowinsky, professor of music at the University of California, Berkeley, has received an award of \$5,000 from the Bollingen Foundation to enable him to complete a book on the theory of musical expression in Western music.

The Mannes College of Music will present the second and third programs in the series of five experimental laboratories for composers and performers, directed by Max Pollikoff, during January and February, During the same months the school will present its second and third harpsichord forums.

Boston.—Marvin Rabin, of Boston University, will conduct the Greater Boston Youth Symphony in a concert on Jan. 17 in honor of Albert Schweitzer's 85th birthday. The University is continuing its weekly radio program entitled "Composer's Forum", and recent guests have included Leopold Stokowski, Charles Munch, Ernest Ansermet, Walter Piston, and Gardner Read.

St. Louis, Mo. — Leslie Chabay, associate professor of music at Washington University, will leave on Jan. 18 for a five-month tour of Europe and the Far and Middle East. He will be replaced by Hugh Thompson during his absence.

Ellalou Dimmock, soprano, a pupil of Grace Leslle, appeared as soloist in three performances in December of Handel's "Messiah" at the Handel and Haydn Society in Boston. Miss Leslie is teaching this season at her studio in Salisbury, Mass. She is also an interim teacher of singing at Connecticut College, New London.

Evanston, Ill.—Northwestern University's school of music is presenting André Marchal, organist, in three public recital, four master classes, and individual private teaching to qualified organists. He will be on the schools campus from Feb. 1 to 4.

Carl Stough has announced the reorganization of the choral group that brought his name into national prominence a few years ago. The new chorale, like the original, will bear his name and will be operated on a non-profit basis to provide an outlet for serious singers in the metropolitan area. The original Carl Stough Chorale comprised 40 voices individually trained by the conductor. It toured extensively in the South and made a sustained series of Sunday evening broadcasts. Mr. Stough maintains a

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voice studio in Manhattan and is director of the Church of the Good Shepherd Choir School in Bay Ridge. He is also associated with the Doris Duke Foundation in the breath-control therapy project at the East Orange, N. J., Veterans' Hospital. Auditions for the new group will be held by appointment. Singers interested may call WAtkins 4-7464, or write to 54 West 16th St., New York City.

Lewis Slavit, composer and a pupil of Percy Grainger and Alexander Siloti in piano, studied composition and theory with Bernard Wagenaar, Marion Bauer, and Charles Haubiel. He has to his credit about 800 compositions, of which many are published by G. Schirmer, Harold Flammer, and Theodore Presser. His studio is located at 2213 East 26th Street, Brooklyn 29, N. Y. He is available for concert and radio appearances.

Ingrid Hallberg, soprano, a pupil of Rosalie Miller, will make her debut at the Fenice, Venice, Italy, in the leading soprano role in Verdi's "La Battaglia di Legnano". Mario Labrosa, artistic director for the Venice Festival and advisor for RAI, Italian radio and TV organization, will conduct. Miss Hallberg is scheduled to sing "Ballo in Maschera" in February.

Hackettstown, N. J. — Centenary College for Women is offering a scholarship for the year 1960-61 for a piano accompanist for the Centenary Singers and other musical organizations on campus. Applications must be submitted before March 1.

Flushing, N.Y.—The Queens College Choral Society, assisted by the Queens College Orchestra, presented its annual performance of the "Messiah" on Dec. 18 and 19. Soloists included Ann Houston, soprano; Beatrice Krebs, contralto; William Whitesides, tenor; and John Reardon, baritone. John Castellini conducted.

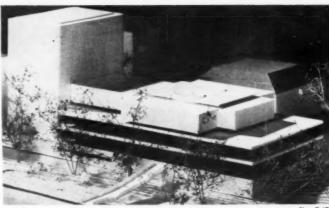
Cambridge, Mass. — Honegger's "King David" was given at the Massachusetts Institute of Technology on Dec. 13. The performance by the Bennington College Choir and the MIT Glee Club and Symphony was led by Paul Boepple as guest conductor.

Hunter College's opera workshop has resumed its winter schedule, which will include two speakers, Regina Resnik and Herbert Graf. The workshop will give Puccini's "Suor Angelica" and Benjamin's "The Prima Donna" on March 16 and 17. Auditions will be held for the workshop on Feb. 1-3.

Darrell Peter presented his piano students in a studio recital on Dec. 20. On Dec. 26, he and his wife performed in an Eastman Alumni Musicale over station WNYC. The Shell Chorus, which Mr. Peter directs, gave a performance at the Shell Service Award Luncheon at the Waldorf-Astoria Hotel.

Ré Koster, Dutch singer and repertoire coach, after her summer on the staff of the University of Southern California, has returned to Rome for her yearly master classes there.

Paris.—The School of Music at the Palace of Fontainebleau, directed by Robert Casadesus and Nadia Boulanger, has announced for the coming summer session, courses in composition, harmony, counterpoint, fugue, organ, piano, strings, woodwinds, harp, instrumental ensemble, solfeggio, sight-singing, voice, choral con-



Jim Griffin

Model of the new Faculty of Music building for the University of Toronto

Toronto

New Conservatory Buildings

Musical Toronto celebrated the New Year on the basis of news that a new Conservatory will be built, and that it will be ready for occupancy at the opening of the 1961 autumn term. The present accommodation dates back to 1872, and although parts of at least five other nearby buildings have been added, facilities have been inadequate for many years past.

The two new buildings will cost an estimated \$3,000,000 and will be located on a much better site closer to the University of Toronto, with which the Conservatory has been affiliated for several years. One building will house both the Faculty of Music and the School of Music for teaching purposes. The Faculty building will be entirely new and the former Science Building of the University will be renovated and partly remodeled for other purposes.

There will be a 108-foot tower within which will be an opera stage with ample accommodation for props and stage equipment. An attached three-story structure will also have two basements. Here there will be an

800-seat theatre, a 500-seat concert and recital hall, two rehearsal halls, an electronic-music department, offices, and a music library. Two major musical events may concur without interference, while the usual studio routines of teaching, practicing and rehearsals may also proceed.

Initially, the library will accommodate 20,000 items, files of scores and books, and will be capable of expansion as required.

The theatre is to be so constructed that the orchestra pit may be covered over, thus being properly adaptable for either opera or concert occasions. The two rehearsal halls will be the same size as the stage, each 60 by 100 feet. The Opera School will continue as an integral part of the Conservatory, and of special interest to the lay public is the fact that chamber music, increasingly popular here, will be heard to the best advantage for the first time in Toronto.

Gordon S. Adamson and Associates designed the new building, which is part of the University's \$52,000,000 development program to be carried out during the next five years.—C. S.

ducting, and phonetics of the French Language. The faculty includes Mr. Casadesus, Miss Boulanger, Alice Gaultier Léon, Jean Casadesus, Jean Pasquier, Pierre Pasquier, Nelly Pasquier, Germaine Martinelli, Clifford Curzon, Ychudi Menuhin, Maurice Gendron, René Le Roy, André Marchal, and Pierre Bernac. The school runs from July 1 through Sept. 1.

Miami, Fla.—Fabien Sevitzky, conductor of the University of Miami Symphony, will hold a master class in conducting in Miami between Feb. 1 and April 1.

The National Guild of Community Music Schools has announced a three-day seminar entitled "The Community School" to be held in New York at the Turtle Bay Music School from Jan. 25-27. The seminar is open to music school directors, teachers, administrators, and others interested in the organization's work.

Salt Lake City, Utah.—The University of Utah is sponsoring a festival of contemporary music. The first program will be held on Jan. 15, and will include works of Milhaud and Prokofieff. The next program is set for Feb. 23. Readings of scores by

local and regional composers will be done on March 30-April 1, by Maurice Abravanel and the Utah Symphony.

Baltimore.—The Gershwin Memorial Foundation of New York has awarded a scholarship in composition for study at the Peabody Conservatory of Music. The scholarship was given in honor of the school's director. Peter Mennin, who won top honors in the first Gershwin Memorial competition 15 years ago.

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New Hovhaness Opera Premiered in Texas

San Antonio, Texas.-On Nov. 21, Lorin Hollander was the brilliant soloist with the San Antonio Sym hony in the Second Rachmaninoff Piano Concerto under Victor Alessandro The orchestra was heard in works of Rossini, Sibelius, and Kent Kennan.

The all-orchestral program of Nov. 28 brought the premiere of Gid Waldrop's Andante for Strings. The Texas composer conducted his own work. Mr. Alessandro conducted works of Prokofieff, Milhaud, and Liszt. The second Little Symphony con-

cert at Trinity University was well conducted by George Yeager, as was the orchestra's third program on Jan. 5. On the latter program, Alfio Pignotti, concertmaster of the San Antonio Symphony, was soloist in Mozart's Serenade No. 7.

The ninth concert of the Symphony brought Karl Leifheit as soloist in the Rachmaninoff Paganini Rhapsody. He played in a bravura style with mo-ments of quiet sensitivity. At this concert, Rafael de Castro, a member of the orchestra, conducted his Con-cert Overture, and Mr. Alessandro completed the program with Rach-maninoff's Second Symphony.

Artur Rubinstein was the guest artist in the seventh concert on Dec. in the Beethoven Fifth Concerto The orchestra played works of Arnold and Goldmark.

The eighth concert brought the premiere of Alan Hovhaness' "The Blue Flame", an opera commissioned by Skitch Henderson, who conducted this performance. It was well paced and performed and proved a very en-joyable work. The work, in four scenes, is written in the form of an allegory. It was interesting and at times exciting, with chorus, and orchestra giving their all to in-sure its excellent rendition. Mr. Henderson's enthusiastic personality and excellent musiciationing pleasure of the evening.

—Helen Seagle excellent musicianship added to the

Mandell Leads Wheeling Symphony

Wheeling, W. Va.—Robert Man-dell, gifted young conductor, was guest conductor of the Wheeling Symphony for its Jan. 6 and 7 consymptony of its Jain. V and V con-certs. He gave excellent performances of Mozart's "Magic Flute" Overture, Beethoven's Seventh Symphony, Wag-ner's "Siegfried Idyll", and Strauss's "Til Eulenspiegel". The Beethoven

especially was done with technical

The season opened on Oct. 21 with the orchestra's regular conductor, Henry Mazer, leading a program fea-turing Joseph Battista in the Schu-mann Piano Concerto.

The Fine Arts Guild of Wheeling opened their 14th season with a concert by the Masterplayers of Lugano Julian von Karolyi gave a beautiful performance of the Haydn D major Piano Concerto, and the ensemble v heard in works of Genzmer. Handel, Stamitz, and Mozart.

The Frazer Concerts presented Cesare Siepi on Nov. 15. The Italian bass was thrilling in German, Italian, Russian, and French songs and arias. His accompanist was Leo Taubman.

The Golden Curtain Quartet, sisting of Louise Pearl, Lucille Kailer, William Dembaugh, and Victor Min-cieli, with Franz Mittler at the piano, appeared before the Women's Club of Wheeling for the third successive year in a program ranging from opera to Broadway show tunes

-Montana X. Menard

Quartet Soloist With Denver Symphony

Denver, Colo.-The Dec. 15 concert of the Denver Symphony, under Saul Caston, brought the Paganini Quartet as soloists in Mozart's fonia Concertante, featuring Charles Libove, violin, and David Schwartz, viola. The other members of the Quartet, Henri Temianka, violin, and Lucien Laporte, cello, were soloists in the Brahms Double Concerto. The four artists joined forces for Berezow Toccata, Variations, and Finale for String Quartet and Orchestra. The Jan. 5 concert featured Toshiya

Eto as soloist in the Tchaikovsky Vio lin Concerto. He made a profound impression. The Colorado composer Cecil Effinger conducted his Symphony No. 5, "Iceland", which proved a colorful score. The program also in-cluded pieces of Glinka and Enesco.

On the Jan. 12 concert, Harold Wippler, the orchestra's concertmaster, gave a stunning performance of Lalo's "Symphonie Espagnole". Riegger's "New Dance" and works of Debussy and Tchaikovsky completed the program

On the orchestra's final telecast on 2. Mr. Caston will premiere Brady Rogers' "New World for Nellie," with the composer as narrator.

Rudolf Firkusny played on Dec. 10, in Boulder's Macky Auditorium. His

program included Carlisle Floyd's Piano Sonata and works of Schubert, Schumann, Chopin, and Martinu.

-Emmy Brady Rogers

Morton Gould Conducts At Band Clinic

Chicago, Ill.—The Mid-West National Band Clinic, held at the Hotel Sherman in Chicago Dec. 9-12, was attended by more than 5,000 guests from all parts of the nation. The United States Army Band of Wash-ington, D. C., directed by Major Hugh Curry, presented a concert to a capacity audience in the Grand Ballroom on Dec. 9, followed by a

reception.
The "Fifth" All American Band-masters' band of 100 members from Canada and 24 states presented a conwith Morton Gould conducting the first half of the concert in his own compositions. The second half reintroduced each of the previous All-American Bandmasters' band directors. Commander Charles Brendler, Director of the U. S. Navy Band, was followed by Glenn Cliffe Bainum, Tollowed by Glenn Cliffe Bainum, Director Emeritus of Northwestern University Bands, and Major George H. Willcocks of London, England. James F. Burke of New York City, cornet soloist, played two numbers for which the band was conducted by John Paynter, Northwestern Uni-John Paynter, Northwestern versity, Lt. Col. Wm. F. Santelmann, Ret., and Dr. U. S. Marine Corps, Ret., and Dr. Raymond F. Dvorak, University of Wisconsin, completed the roster of distinguished guest conductors.

New Opera Company For Venezuela

Caracas, Venezuela. - The newly formed Sociedad Opera de Caracas will inagurate its first season of grand opera on June 8 and will continue through June 25. The company will be directed by Giorgio d'Andria as manager and artistic director. Miguel

Gonzales Benatuil is president.

The first season is sponsored by the government and will be given in the new Aula Magna auditorium which has a capacity of 2,655 persons.

The repertoire will include "Tosca", "Barber of Seville", "Rigoletto", "Madama Butterfly", "Lucia di Lammermoor", "La Traviata", "La Boheme", and "Il Trovatore". mermoor".

Already engaged for the season are eonard Warren, Claramae Turner, Margaret Roggero, Nicola Moscona Paul Franke, Margherita Roberti, Gianna d'Angelo, Flaviano Labo, Giuseppe Gismondo, Carl Zampighi and Mario Zanasi. Reina Calanche Venezuelian soprano, will be featured as Violetta in "La Traviata". Mr. d'Andria will fly to Italy in February to complete the final engaging of

Renato Cellini, director of the New Orleans Opera Association, has been engaged as conductor. Primo Casale of Caracas will also conduct.

The opening performance will be "Tosca" with Miss Roberti, Mr. Warren, and Mr. Labo. Mr. Cellini will

Bergen Festival Plans

Bergen, Norway.-The eighth International Festival of Music, Drama, and Folklore, will be held here from May 27 through June 12, 1960. Per formances will include concerts by Igor Oistrakh, Gina Bachauer, Robert Casadesus, and Rita Streich. The Oslo Philharmonic will be conducted by Odd Grüner-Hegge, the Bergen Harmonien Orchestra by Arvid Flad-

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Letters to the Editor

United Fund Raising

To the Editor:

With reference to your recent, and well timed, editorial "San Francisco Crisis", I am enclosing one of our United Arts & Science Fund brochures which may offer at least one solu-tion. The year before the fund went into effect, our groups raised a total of \$41,700. This year of the fund e expect to meet our goal of \$149,-

Four organizations in Cincinnati (including the symphony and art mu-seum) raised approximately \$170,000 individually before the United Fine Arts Fund was instituted and approxi-mately \$225,000, as I recall, was raised in their first united campaign.

Proportionate increases have occurred in Fort Wayne, Louisville, and Win-ston-Salem in the first year of a united cultural campaign.

In regard to community-wide par-ticipation, the people who contrib-uted in St. Paul to these groups have jumped from 350 to 1,900 in the first year. I know that Cincinnati has well over 13,000 contributors and, once again, the same story holds true for the other cities mentioned above. This may not be a universal solution for the cities in our country, but in cases where it has been tried, significant improvement has been evidenced.

Ralph Burgard St. Paul Council of Arts and Sciences. St. Paul, Minn.

Ann Arbor Plans Annual May Festival

Ann Arbor, Mich.-For the 25th consecutive year the Philadelphia Orchestra will participate in the May Festival presented at the University of Michigan, on May 5, 6, 7 and 8, by the University Musical Society.

Eugene Ormandy, musical director, and William Smith, assistant conductor, will feature several concertos in their programs. The new concertmaster, Anshel Brusilow, will per-form Brahnis's Violin Concerto. Lorne Munro, principal cellist, will play the new Shostakovich Cello Concerto. William Kincaid, flutist, will join with Marilyn Costello, harpist, in a per-formance of the Mozart Flute and Harp Concerto.

The six-concert Festival, in its 67th year, will open with an all-Beethoven program May 5, when Rudolf Serkin will be soloist in the "Emperor" Concert

The University Choral Union, conducted by Thor Johnson, will perform Verdi's "Manzoni" Requiem with soloists Leontyne Price, soprano; Frances Bible, mezzo-soprano; Albert Da Costa, tenor; and Kim Borg, bass.

WJR Begins Special Broadcasts

Detroit.-WJR is presenting a new broadcast series embracing the music, art and culture of European nations in a program titled "SCOPE" beginning Jan. 3, 1960, from 2:00 to 3:00 p.m. EST.

Participating initially in the "SCOPE" series will be England, France, the Netherlands and West Germany with other countries to follow. Each program is produced in the originating country especially for WJR as a monthly resume of the cultural activities in that nation.

The first program in the series

originated in England and was produced by Sheila Innes, assigned to the "SCOPE" series by the British Broadcasting Corporation. the highlights of the "SCOPE" program of Jan. 3 were an interview with Thomas Beecham on his biography of Delius; Malcom Arnold dis-cussing British Ballet and Alex Korner reviewing British jazz. A portion of the music section features Sir William Walton's Cello Concerto, as played by Gregor Piatigorsky.

Saudek To Produce Lincoln Center Series

Robert Saudek Associates has been appointed to act as producers of the television programs of Lincoln Center for the Performing Arts to be telecast during the spring of 1960. The programs will draw on the

attractions to be made available through Lincoln Center. The areas of television performance will embrace the full range of performing arts, including drama, opera, operetta, symphony, the dance, and other attrac-

The staff of Robert Saudek Associ includes Walter Kerr, David enheim, Alistair Cooke, Mary Oppenheim, Ahern and Henry May. It is in its ninth year of television production.

Central City Lists Aida and Lucia

Central City, Colo. — Thirty-four performances of Verdi's "Aïda" and Donizetti's "Lucia di Lammermoor" will be given during the 1960 Central City Opera Festival. The festival, which runs from June 25 through July 23, 1960, will again have Emerson Buckley as musical director and Nathaniel Merrill as stage director. Both operas will be presented in new English translations.

In the news 20 years ago

Arturo Toscanini, Vladimir Horowitz and Bruno Walter in 1940 in Los Angeles. The Italian conductor visited his son-in-law who was concertizing in the West, Mr. Walter was conducting the Los Angeles Philharmonic at the time



Otto Rothschild

Lina Pagliughi appeared in Car-negie Hall in her first major New York appearance. Her program in-cluded the Mad Scene from "Lucia di Lammermoor'

1940

Lotte Lehmann and Lauritz Melchoir gave a joint recital at Carnegie Hall, featuring a scene from "Die Walküre".

1946

Sigurd Rascher made his New York debut in Town Hall with George Robert, pianist.

1940

Jacques Ibert was recently awarded the rank of Officier de la Légion d'Honneur.

1940

In an attempt to realize the unity interpretation demanded by the composer, Mishel Piastro has recently recorded both solo parts of Bach's Concerto in D minor for two violins.

1940

It is rumored that Kirsten Flagstad may retire at the end of the current season. "I always planned to retire when I was 45", she is quoted as saying, "and I shall be 45 in July".

When she went recently to take out her first citizenship papers, Erica Morini took along her "Davidoff" Strad: she said she felt it had a personality all its own and deserved to become an American citizen, too.

1940

In expressing thanks to the American people for their assistance to the Finnish nation in their present extremity, Jan Sibelius stated: "How well we emerge from the struggle depends in the first instance on ourselves, but when the question is of Russia's immense material superiority, our fate depends also in a large meas ure on what those nations do which prize liberty." 1940

Charles Wakefield Cadman's First Symphony was premiered by the Los Angeles Philharmonic under Albert Coates.

1940

erge Prokofieff will be unable to fulfill his engagement with the New York Philharmonic as guest conduc-He will be replaced by Stravinsky.

EDWARD McGILL

Edward A. McGill, 37, American pianist, died suddenly Dec. 28 in New York. He was born in Butler, Pa., and made his first public appearance at 11. He graduated from the Peabody Conservatory and continued his studies with Isidor Philipp in New York. He made his American debut in 1946 with the Cleveland Orchestra under Erich Leinsdorf. In 1951, he won a fellowship to the Paris Conservatory and that year made his European debut in Holland.

OTTO SCHILL

Orange, N. J.—Otto K. Schill, violin teacher, died here Dec. 27 at the age of 96. He was born in Pforzheim, Germany, and studied at the Stuttgart Conservatory. He came to America in 1884, and joined the faculty of Syracuse University. He later played violin with the New York Symphony. He continued his teaching here until two years ago.

WALTER SQUIRE

Fairlawn, N. J.-Walter Squire, 75 Professor emeritus of music at the Stevens Institute of Technology in Hoboken, N. J., died here on Dec. 28. In recent years he had been associate in the music department of Fairleigh Dickinson University in Teaneck,

ROLLIN PEASE

Apache Summit, N.M. -Rollin Pease, bass, died here late in December at the age of 80. Mr. Pease was the retired head of the voice departof the University of Arizona where he had taught from 1931 until 1956, after which he taught part time. Mr. Pease had performed Mendels-sohn's "Elijah" 400 times and the bass solo in Handel's "Messiah" 300 times. He founded the University's opera

ELISABETH KECSKEMETI

Washington, D. C.—Elisabeth Lang Kecskemeti, harpsichordist, pianist, and teacher, died here on Nov. 23, 1959, at the age of 69. She studied piano with Bartok at the Liszt Academy in Budapest, where she was born. Later she became a pupil of Alice Ehlers on the harpsichord and began a concertizing career on this instrument in both Europe and the United

EDITH BARSTOW

Sarasota, Fla.-Edith Barstow, 55, veteran Broadway and television choreographer, died here Jan. 6. She began her career as a dancer, later turned to choreography for such shows as Arthur Godfrey, Dave Garroway, Eddie Cantor, and Milton

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LILI KRAUS

Pianist

Vancouver

Pianists Liven Season

The pre-Christmas concert season brought some outstanding artists to Vancouver. One of the first to come was Gary Graffman. The pianist substituted for Glenn Gould. Mr. Graffman received tumultuous approval for his performance of Brahms's Concerto in D minor with the Vancouver Symphony. With an effortless yet firm command of the keyboard, he presented the work with a warm and positive approach which was truly symphonic in its scope. Rachmaninoff's Concerto in C minor (heard two nights later) was presented in all its brilliance, without sentimentality, but with a felicity which did full justice to the florid music.

Later in the month, Leon Fleisher demonstrated amazing technical command in a performance of Rachmaninoff's Rhapsody on a theme of Paganini. Great variety of tone and dynamic force invested the music with vitality and excitement, which was effectively matched by Irwin Hoffman's direction of the Vancouver Symphony. Sparkling clarity and flexible phrasing marked the pianist's assured rendition of Mozart's Piano Concerto, K. 504, on the same program.

Geza Anda's reappearance with this orchestra was notable for an explicit and thrilling approach to Bartok's Piano Concerto No. 2. His vigorous, confident playing made light of the difficult score.

At the December concert, the Sonata for Violin and Orchestra by the local composer Jean Coulthard was received favorably for its lyrical qualities and the skillful development of thematic material. Thomas Rolston, concertmaster of the Edmonton Symphony, was the soloist.

At a concert one night later, Jan Cherniavsky played Schumann's Concerto in A minor. Making his customary appeal for the poetic imagery and sensitivity of his approach, his performance was further enhanced for dynamic range and expression suitable to the music, particularly in the singing quality of lyric passages.

Donald Bell Admirable

Early in this season, Vancouver-born Donald Bell, bass-baritone, was a vocal soloist with the symphony. His rich tones were admirably suited to Bach's Cantata No. 56 and to Mozart's "Mentre ti lascio o figlia".

Blanche Thebom appeared in recital under the auspices of Overture Concerts Association. Her superb mezzo-soprano voice was at its best in five Brahms lieder, which were smoothly projected, with flexible tone color. Three arias from "Carmen" were sung with dramatic intensity and characterization.

Outstanding in the Famous Artist Limited series was Mstislaw Rostropovich, Russian cellist, making his Canadian debut.

This concert agency also sponsored the Inbal Dance Theatre, which had freshness and sincerity. Their numbers were further enhanced by authentic, exotic costumes.

Two quartets were presented by the Friends of Chamber Music. The Vegh Quartet opened the season with works of Beethoven, Bartok and Mozart, playing with fine musical perception and unanimity. Another thrilling evening of chamber music was provided by the Smetana Quartet, an ensemble which demonstrated its perfect integration with works by Dvorak, Prokofieff and Smetana.

The Cantata Singers, a local choir under the direction of Hugh McLean, electrified a large audience with performances of Bach's "Magnificat" in D and Benjamin Britten's "St. Nicholas".

—Ada McGeer

C. . C 1

New Pinafore for Stratford

The 1960 Stratford Shakespearean Festival will feature a new production of Gilbert and Sullivan's "H.M.S. Pinafore" directed by Tyrone Guthrie and conducted by Louis Applebaum. The National Festival Orchestra will present resident Festival artists Glenn Gould, pianist; Oscar Shumsky, violinist; and Leonard Rose, cellist, as soloists. A meeting of the International Conference of Composers will be sponsored by the Canadian League of Composers.

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Puerto Rico To Welcome 100 Players

The second International String Congress summer school will be held this year in Puerto Rico, from June 21 through Aug. 15 at the Inter-American University in San German. At this Congress, 100 young string players, aged 15 to 21, chosen by first-chair string players of major orchestras in community auditions, will receive training under scholarships. Herman Kenin, president of the

American Federation of Musicians, announced the plans on Jan. 5 at his headquarters. Last year's Congress, held for eight weeks at Greenleaf Lake, Okla., attracted wide attention. It assembled 83 boys and girls from 63 communities in the United States. 63 communities in the United States and Canada.

The second International String Congress is being jointly sponsored by the American Federation of Musicians. The International Institute of Music of Puerto Rico, and the Inter-American University. Private sponsors include a committee of leaders in industry, civic affairs, education, and government both in the United States and Puerto Rico. The con-gresses are aimed at relieving the growing shortage of skilled string players and in spurring the develop-ment of symphonic groups.

Ten-Year Program Seen

The Congress will launch a tenyear summer program to bring musi-cians and students from the entire hemisphere to San German. Governor Munoz-Marin of Puerto Rico and Mr. Kenin have already discussed this project.

The faculty will again be headed by Roy Harris, noted American com-

poser, as director. It will include: Warren Benefield, first double bass of the Chicago Symphony; Rafael Druian, newly appointed concertmaster of the Cleveland Orchestra; Sidney Harth, concertmaster of the Chicago Symphony; Teresa Harth, of the Chicago Opera Orchestra; Frank Houser, concertmaster of the San Francisco Symphony; William Lincer, principal viola of the New York Philharmonic; Lorne Munroe, principal cellist of the Philadelphia Orchestra; Louis Krasner, artist teacher of Syracuse University artist teacher of Syracuse University; Abraham Skernick, principal viola of the Cleveland Orchestra; Theo Salz-man, principal cellist of the Pitts-burgh Symphony; Johanna Harris, pianist; and Jesus Maria Sanroma, vionist pianist.

18 Public Concerts

The Second Congress will give 18 public concerts of 18th-, 19th- and 20th-century music. Twelve will be given by the artist faculty and six by orchestras of the student body. Scholarship winners will assemble in Washington, D.C., and arrive in time for the last day of the Casals Festival in Physics Pice of San Juan During in Puerto Rico at San Juan. During the last week of the Congress, 50 of the most talented students will be guests of the International Conference of Composers at Stratford, Ontario, in Canada, where they will perform a program of contemporary music. Last summer the students, under

Mr. Harris, taped eight one-hour pro-grams for the National Association of Educational Broadcasters and for foreign exchange. These have been played over WNYC in New York. These projects will be expanded.

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